

THE ART AMATEUR MONTHLY JOURNAL
DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD

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DESIGN FOR A PORTRAIT PLAQUE. "LADY OF THE SIXTEENTH CENTURY."

DRAWN BY CAMILLE PITON.

(SEE PAGE 46.)

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THE SALMAGUNDI EXHIBITION.

IN attempting to fill the Academy walls the artists of the Salmagundi Sketch Club have, to use a homely expression, "spread their butter over too large a piece of bread." While there is enough creditable work for a fair ordinary display, the present exhibition is made conspicuously weak by diluting what is good and strong by the infusion of a lot of contributions such as, if judged by their merits, assuredly would not procure the authors admission to the club. The tendency of the Salmagundi seems to be to forget the proper functions of black and white, and produce oil paintings in monochrome instead of sketches in crayon, charcoal, or pen-and-ink. Because some magazine draughtsmen, who make oil pictures in black and white so that they may be photographed well on the block, have sent these to past Salmagundi exhibitions to be hung, there seems to be a general abandonment of legitimate media for monochrome work, and every young fellow who can handle a brush inflicts upon the public a glistening, sticky thing in a frame, which has absolutely no "raison d'être" as an exhibition piece. Mistakes in drawing may be freely pardoned in an unpretentious crayon or a charcoal sketch, but what consideration does Mr. George Inness, Jr., for example, deserve when he invites censure by sending such a wretched affair as his stallion and groom, in a frame with the proportions of an extra-large sized Academy picture, and mistakes in proportion at least to the size of the frame?

Mr. G. W. Edwards and Mr. Leon Moran, young artists whose work it has been our pleasure to commend before they were as favorably known as they are now, fully justify in their exhibits here the opinions we have expressed as to their talent and their modesty. Mr. Edwards' marine and figure studies are full of merit, and young Moran, in his single figure of a girl "Calling Home the Cows," contrives to tell a very simple story in a very graceful manner. Percy Moran is creditably represented, and Edward Moran, the father, ably sustains his reputation with a very strong marine. Each of the artists named in this group draws well in charcoal and in pen-and-ink, and could well afford to set the example of returning to their use.

Sarony, who sends several graceful studies from the nude, shows what effective work can be done with charcoal and stomp. George W. Maynard uses crayon. So does Arthur Quartley. As in his capital little marine called "Abandoned," he sometimes employs Chinese white after using the stomp. F. Hopkinson Smith works in crayon on gray paper. Champney gives in pure crayon a capital study of the head of a girl. Kruseman Van Elton, in his large landscapes in crayon, by too much finish gives his work the conventional veneer of a lithograph. E. A. Abbey has some strong, clean-looking pen-and-ink drawings in agreeable contrast to many of the painty things about them. Church has a taking sketch of a pretty gleaner with a dove nibbling at some ears of wheat in the sheaf she holds. Charles Volkmar, A. F. Bunner, Nehlig, M. F. Burns, H. P. Share, F. M. Gregory, Frank Fowler, J. S. Hartley, and E. M. Richards are all represented by characteristic work, some of which is suggested in the autographic sketches on another page of the magazine. "His Lordship" is an attractive little picture of an infantine scion of nobility at dinner, with a pompous flunky waiting on him; but one feels at once that the idea is overdone, on noticing the bottle of champagne in the cooler and the decanter of sherry on the table. Mrs. M. B. Odenheimer Fowler has a charming female head painted in red oils. The same thing done in red crayon might have been worthy of much praise.

The display of etchings must be pronounced a failure. The portfolio by members of the club contains nothing worth exhibiting except the contributions by Volkmar, Edwards, Richards, Champney, and Vance. Apart from these there are so few American etchings, good or bad, that wall space has been given over to foreign published works which are not even new. Seymour Haden's "Marshes off Erith," executed in 1865, is here, as well as several plates from the French journal "L'Art." They are in the catalogue, and some have been sold at five dollars each. Who is responsible for their presence? A member of the club told the writer that he supposed those from "L'Art" must be proofs sent direct from Paris. But this is improbable: they are so framed that they show no margins to distinguish them from ordinary impressions.

There is much talent in the Salmagundi Club, which,

properly directed, will bring out of this society a crop of matured artists who will exercise a decided influence on the art of the country. But the club must not repeat the mistake of this exhibition if it would sustain the reputation so ungrudgingly given to it when it was content to show its work in a single gallery, without the aids of portfolios of etchings (which it is not yet competent to produce), illustrated catalogues, and the attractive glamour of an Academy exhibition of paintings. The Salmagundi is professedly a sketch club. It is on that it has made its reputation. Let it continue to be such, confine its attempts within the limits of its abilities, and it will continue to deserve well of the public.

A CRICHTON OF THE BRUSH.

"THE world knows nothing of its greatest men," it has been said. Some persons who read this article, perhaps, are unaware that "Col. James Fairman, M.A., the American artist and art lecturer," has returned to New York after having "pursued his studies in all the great art centres of Europe" for eleven years. Some, indeed, may be so ignorant that they never heard of Col. James Fairman, M.A. We ourselves confess to such ignorance until this distinguished man honored us with a call and supplemented his personal narrative by handing us his printed biography, which establishes beyond dispute that Col. James Fairman, M.A., is no ordinary person. He "began drawing when five years of age, painted five years in water colors before he touched oil"; and, having "studied what little New York could teach in portrait painting," went to London. "Returning to America in a full-rigged ship, he secured permission to do work as a 'light hand,' which involved reefing, steering, and other duties, and thus, in a seven weeks' stormy voyage, he studied technical matters in marine painting." He does not seem, however, to have taken at once to marine or even house painting. We find him, instead, "brought prominently forward as a platform speaker." Then "he took a thorough course in law, under the Hon. E. Delafield Smith." He "next pursued a course in Latin, and later acquired a good knowledge of New Testament Greek," which, no doubt, he has found very useful in his career as an artist. In quick succession he became a member of the New York City Board of Education, a candidate for Congress, and "an enthusiastic student of the art of war." "Into the service of his country he threw himself with all his ardent energy," and rose to be a colonel of volunteers. He left the army in 1863, and took a studio in New York, but "soon discovered how little could be taught by the leading landscape painters in the city." "One of his first landscapes, called 'Westward the Course of Empire takes its Way,' we are told, 'was presented to Gen. John C. Fremont, and the artist now thinks it 'a matter of indulgent generosity that the great Pathfinder accepted it as a gift.' After a visit to the Colonel's studio we incline to the same opinion."

We call a few gems from Colonel Fairman's biography. They ought, by right, to be incorporated in the next edition of the Dictionary of Artists of the Nineteenth Century; but as that publication has shamefully omitted even to mention his name, this is perhaps too much to expect. We begin with an item of art news:

"In 1867 he published a series of articles in The Chicago Art Journal, criticising the art organizations of America. The work was handled in the fearless and forcible manner which has characterized his public services; and his exposure of the utter unfitness of the so-called 'National Academy of Design' in New York, for any service in the true interests of art, was the pioneer effort to the logical results which have followed in better art schools which have superseded it."

Another paragraph tells us that in the winter of 1867 Colonel Fairman delivered three lectures in New York on art, which, it is to be hoped, by the way, were duly attended by the artists whose ignorance he so scathingly exposes. We are told that—

"These were profound discourses... and, as we understand, will soon be put forth by the author in a small volume. Mr. Fairman is recognized by the many who have heard him in New England and elsewhere as the most brilliant and instructive art lecturer in America."

We next find this truly great man compared with Turner, to the great disadvantage of the Englishman:

"Scientific knowledge has opened to Fairman the artistic method of rendering the sunbeam, which Turner never fully discovered. The golden radiance over the hills of Jerusalem, the

glow of the oriental sky, the evanescent beauty of the foaming billows of the ocean, the light streaming through the leaves and branches of the birch-tree, or falling on the backs of cattle from the open gateway of the sun—who has given the world better pictures of all these?"

An anonymous American critic is credited with this:

"In power of depicting the glories of the sun-light, and producing the illusions of nature, especially in her phenomenal aspect, he [Colonel James Fairman, M.A., not Turner be it understood] has, in truth no equal. This is the confession of European art students of the highest rank, as well as of intelligent judges generally, who find his works a refreshing contrast with the crudeness and inanity of much that we are called upon to admire in American landscape painting."

The biographer has not done with him yet. Colonel James Fairman, M.A., he insists, "adds to the qualities of an orator and a thinker in the arenas of social science, politics, and theology, the qualities of a poet." He then gives some of this Crichton's verses, which we hope our readers will accept, on our judgment, as very fine, without requiring us to reprint them.

If the biographer had not already exhausted the language of favorable criticism, we might try to say something pleasant about the pictures in the Colonel's studio which represent—so the notice on our invitation card modestly puts it—"the highest school of modern art." But the Colonel having reached perfection, what remains to be said? An art critic who accompanied us on this visit to the shrine of genius flippantly stigmatized the pictures as "clever rubbish." But that only shows that he is no judge of rubbish.

AN AGENCY FOR ART COMMISSIONS.

READERS OF THE ART AMATEUR so often request us to have crayon and oil portraits, paintings on china silk, etc., done for them that we have decided to establish an agency in connection with this publication, especially for the execution of such commissions and of others, perhaps, of a similar kind. We have arranged with competent artists to do the work at moderate prices. No work will be allowed to go out unless approved as being up to the proper artistic standard of excellence. Persons at a distance from art centres we believe especially will find this a convenience.

My Note Book.



NOT a little fuss is being made about the monotype process, as it is called, for producing pictures which have something of the combined effects of a wash drawing and an etching. The modus operandi is very simple. With printer's ink of any color the artist makes his drawing on a clean copper plate, manipulating with a brush, a stick, or the finger, to produce the required effects. One impression is then taken from the plate on an engraver's press in etching style, and if the artist's work is good you obtain by printing it on India paper an attractive picture, which to the uninitiated looks valuable. The trick—for it is nothing else—has long been known to practical engravers. But recently Mr. Charles A. Walker, of Boston, has availed himself of the process to produce an imposing array of landscape monotypes which have brought large prices at Knoedler's, where they have been on exhibition. In Boston he sold some at amazingly high figures. The buyers were impressed with the "artistic" appearance of the pictures, without the remotest idea as to how they were made. Mr. Bicknell, of Boston, is a kind of rival of Mr. Walker in this enterprise. Both send specimens to the Salmagundi exhibition. Of course, the pictures are valuable only according to the artistic ability of the makers of them.

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THE sumptuously printed and illustrated edition of Thackeray's "Chronicle of the Drum," just brought out by Charles Scribner's Sons, must divide with Osgood's "Lucile" the honor of representing the American school of wood engraving among the new gift-books of the season. It brings back memories of a series of American illustrated art works, all excellent in their day. There was "The Festival of Song," brought out some twenty years ago by Bunce & Huntington. Not much later came "Bitter Sweet" from

the Scribners' press, with illustrations by E. J. Whiting; "The Culpit Fay," published by Carleton, and illustrated by Lumley, and "Snow Bound," brought out by Ticknor & Fields, with drawings by Harry Fenn, and woodcuts by Linton and Anthony. This latter may be considered as the first of a long series of elegant American illustrated gift-books worthy of being classed with "The Chronicle of the Drum."

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A VIGNETTE of Thackeray on the title-page is delicately cut by Closson. Howard Pyle has three drawings. One of them—the frontispiece—is the scene of the execution of Louis XVI.; but the picture is so crowded with soldiers that one has to look twice before he discovers the king crowded in a corner and ascending the scaffold in a very stiff and unkinglike pose. With this exception the block is admirable. It is cut by French. This very capable engraver executes another of Mr. Pyle's illustrations—the tenantless guillotine seen in the dead stillness of the night—which is, perhaps, the most effective in this book. A more dramatic picture in black and white, indeed, has rarely been produced. It may well be doubted, however, whether moonlight in nature could be so distributed as, at the same moment, to illumine the dreadful notch wherein the victim's head is to rest and the edge of the suspended knife. Pyle's other illustration, Marie Antoinette in her cell at the moment that the head of the Princess Lamballe is borne before the window on a pike, is very well engraved by E. Clement.

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SOME of the best illustrations of the volume are contributed by A. B. Frost. Very good is the scene showing the aged veteran where,

"On a sunshiny bench of a tavern
He sits and he prates of old wars."

Hardly inferior is the picture of the old fellow baring his breast to show his scars. Both blocks are skilfully engraved; they are by Hellawell and Karst respectively. "I'll give you a curse on all traitors!"—another illustration by Frost—is well drawn, full of action and admirably cut by Held. Fredericks is largely represented, his work, with the exception of the picture of Louis in his workshop, by Winham, being cut by Karst. These blocks are of unequal merit, both as to drawing and engraving. The best, perhaps, is the procession to the guillotine—

"Young virgins with fair golden tresses,
Old silver-hair'd prelates and priests."

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LUNGREN has three, two cut by Closson, and one by Davis. None of these are satisfactory. His figures always appear on the floor of a skating-rink or ascending an inclined plane. The talent of this young artist is undoubted, but he makes no progress. His work is all alike. With fatal facility he perpetuates his errors, which should long ago have been unlearned. Such engravers as Closson and Davis would certainly have produced better results with better drawings.

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TABER's best block is cut by Held; but surely the Hon. Samuel J. Tilden must have stood for the portrait of Napoleon. Schell's single contribution, a view of Quebec, is charmingly engraved by Geyer; the middle distance is particularly well rendered. Share shows power in his illustrations of an assault on the Bastille, a march of pikemen, and British Guardsmen resisting a charge at Waterloo; but some of his figures are incorrect in drawing and they lack solidity. Birch's illustration of the Queen on the scaffold is commonplace, and Wolf, in engraving it, has done nothing to redeem it. Woodward has a good little landscape cut by J. Hellawell, and George Gibson contributes some excellent ornamental titles and tail pieces, engraved in good style by Andrew, Hellawell and others.

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OF the gift-books of the season perhaps none is so worthy of a permanent place in the library as George B. Smith's "Illustrated British Ballads," published by Cassell, Petter, Galpin & Co. Beautifully printed, and profusely illustrated with wood-engravings after designs by the best British artists, these two handsome volumes form the most complete work of the kind yet produced; the selections ranging from "Chevy Chase" by quaint

old Percy, to "Little Billee," by Thackeray, and "The Lord of Burleigh," by Tennyson. The only important omission I notice in the list of authors is the name of W. S. Gilbert, whose "Yarn of the Nancy Brig," and "Gentle Alice Brown," are certainly worthy of a place in the collection. An excellent etching by Lanzani after a drawing by M. L. Gow, and a still better one by C. Waltner, after a picture by H. Holiday, are given as frontispieces.

* *

OF children's holiday books this season there seems to be no end. Since the notice of those last month, I find many on my table. "Cat's Cradle," rhymes illustrated by Charles Kendrick, and published by R. Worthington, with its glaring coloring, shouts for recognition; several of the pictures are very well drawn. Another holiday book in color is "The Decorative Sisters," published by A. D. F. Randolph & Co. This is not exactly for children, being a clever skit on some of the art follies of the day; it is written in ballad measure by Josephine Pollard, and illustrated by Walter Satterlee. The drawing is not always good, but the coloring is uniformly execrable. It is difficult to understand how Messrs. Wemple & Co., who confessedly are responsible for it, can have the assurance to proclaim the fact on the same page with the declaration that they are "art lithographers." There is hardly a page in the book printed in register.

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WITH reform so much needed in the color printing of holiday books, it is gratifying to find the publishers offering prizes to young people for the best colorings of these Christmas productions. It seems the fashion for children nowadays to make the drawings for the publishers, and it is proper enough, I suppose, for them to complete the job and color them. The efforts of the little ones cannot possibly produce any worse results than have been seen this season, and the chances are that they will show artistic advance.

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MR. GEORGE W. HARLAN, the enterprising publisher of Louis C. Tiffany's "My Boy and I," who seems to have originated this competitive coloring idea, offers three cash prizes amounting to \$400, to be awarded next March, for the best three colorings of one or more pictures in "Tutti Frutti;" the competition is to be limited to amateurs under twenty years of age. The judges in this nursery tournament are to be John La Farge, Louis C. Tiffany, and Elihu Vedder. This is not a joke.

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THE other competition grows out of the production by White & Stokes of "Good Times," a child's book of rhymes by Mrs. Candace Wheeler, illustrated by Miss Dora Wheeler. Some of the pictures are very graceful and pretty. Specimen colorings are given as suggestions to those who will fill in the outlines on the other pages, and they are really such good models that some alleged "art lithographers" might study them to advantage. In flat tinting indeed it would be difficult to find better examples than the "Dainty Little Maid" on page 20, or "Pretty Polly," on page 55. The drawing in the book is often very faulty. The dog with the wooden leg on the last page is so especially bad that it should certainly have been omitted. The judges in this competition are Miss Dora Wheeler, Miss Rosina Emmet, and Miss Caroline Townsend. There are to be three prizes, \$75, \$50, and \$25, respectively. By the way, could not a fourth prize be offered for which "art lithographers" might be allowed to compete?

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"CHRISTMAS CAROLS and Midsummer Songs," published by D. Lothrop & Co., is made attractive with heavy paper, clear type, and illustrations which have appeared in Wide Awake. There are good pictures by Champney, Church, Lungren, Jennie McDermott, and Miss M. Stone. In a printed notice the publisher says that "the cover, designed by Lungren, is the novelty of the season; and with its full moon, and birds, and blossoms, and its grayish and reddish gold tones is peculiarly harmonious." In my humble judgment it is peculiarly hideous, resembling nothing so much as a soiled napkin inadvertently dipped into the coffee at breakfast. The printer, by the way, has done his

best to ruin the book by binding the sheets before they were dry. Nearly every illustrated page is offset.

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ONE of the best examples of American color printing of the season, despite some of the blocks being badly out of register, is the pretty cover designed by Miss Rosina Emmet for "Purple and Gold," a collection of verses chanting the praises of the golden rod and the purple aster, published by James R. Osgood & Co.

* *

AN evening contemporary, noticing "The Cotter's Saturday Night," by Burns, published by Porter & Coates, says it fancies it has seen the book more satisfactorily illustrated. Perhaps it has in mind the publication of the book by the old firm of Scribners, about a score of years ago. But the engravings in the present volume, by John Filmer, from drawings by Chapman, are the very same.

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THE etchings in the November number of The Portfolio (J. W. Bouton), are "In Summer Woods," a charming study from nature, by C. P. Slocombe, and Speke Hall, one of the quaint mansions of Lancashire, about which Leo Grindon has had much to say in Mr. Hamerton's magazine. This latter etching, by Thomas Riley, is too hard, in parts, to be wholly satisfactory. Such clouds as he draws could only exist by a suspension of the laws of gravitation. The third part of Professor Sidney Colvin's interesting paper on "The Amazons in Greek Art" is illustrated by photographs of very artistic bas-reliefs from ancient slabs in the British Museum.

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MENTIONING the name of Professor Colvin calls to mind the important fact that this learned archaeologist, who has been advertised as engaged to write the preface to James R. Osgood & Co.'s "edition de luxe" of General Di Cesnola's album of Cyprian antiquities, has concluded that he cannot afford to associate his name any longer with this doubtful collection. Since promising his co-operation, it seems that he has carefully studied Mr. Feuardent's charges which appeared in THE ART AMATEUR and have been supplemented by special photographic cards showing the untrustworthiness of the collection. Persons who, from motives of policy, may have sided with the Director of the Metropolitan Museum in this controversy, will find it advisable to revise their judgment as soon as they can conveniently do so; for few things are more certain than that Mr. Feuardent's charges are true, and before long will be substantiated to the satisfaction of all fair-minded persons.

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IN the Prang Christmas card competition Miss Dora Wheeler carried off the two chief prizes, each of \$1000. Her design is entitled "The Light of the World." It shows a wretched-looking beggar woman and child, standing on the edge of the globe, entranced by a beautiful vision of the Holy Virgin and Babe. A leafless sapling—which some one in my hearing waggishly declared must be the North Pole—affords the outcasts a scanty shelter. The card is certainly a pretty one, but I am puzzled to understand what there is in it which should have won for it the combined "public" and "artist" vote.

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THIS method of awarding prizes by vote, by the way, is obviously open to serious objection. The Herald says that "a determined and organized effort was made to secure the first 'popular' prize for a design possessing a minimum of artistic value." This, it seems, was thwarted by the managers. But what right had the managers to know how the vote was going? The ballots were dropped into a locked box, which should only have been opened at the close of the competition.

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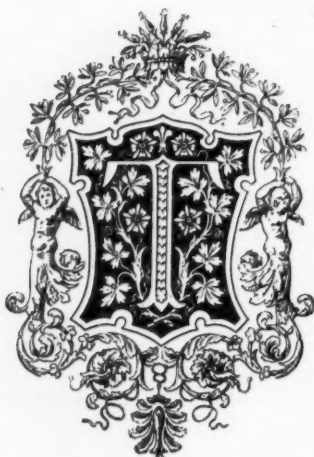
MR. WALTER BLACKMAN, a pupil of Gerôme, has returned to New York with a large number of pictures and sketches which are now on exhibition at the American Art Gallery. Mr. F. A. Bridgman did this with decided success, which he fully merited. Mr. Blackman's work is too crude and unimportant to justify him in following Mr. Bridgman's precedent.

MONTEZUMA.

The Art Gallery

THE PHILADELPHIA SOCIETY OF ARTISTS.

THIRD ANNUAL EXHIBITION.



HE ambition of young and spirited fellows is always sympathetic, and every one must wish the best success to the cluster of aspiring students who have formed themselves into the "Philadelphia Society of Artists," somewhat on the model of the "Society of American Artists" in New York. The clan-

nish feeling that has led them to associate themselves together, outside the ranks of the Pennsylvania Academicians, is an outcome of the great success and importance of the teaching now going on at the Academy. Disciples and creations of that Academy, the young men have begun to feel the impulse of the strength which prompts the bird to desert the parent nest, and accordingly we find the stronger spirits of the school, instead of seeking for admission among the academicians of the college which instructed them, preferring to organize a separate corporation, and actually holding an exhibition of their own at the very moment when the Alma Mater Academy is opening one of its imposing displays. The youthful society, with a little of the taste for conspiring which belongs to their age, are said to have exchanged vows, somewhat like the oath of the conspirators who murdered Cæsar, to the accompaniment of the music from the "Huguenots" at the blessing of the poniards. Never, they are supposed to have sworn, with considerable drinking of bowls of theatrical blood, will they support the exhibitions of the Academy with the smallest contribution from their pencils. For life or for death, they will reserve the last effort of their strength for the organization they have created. Whether the vows were very formal or no, it is certain that the "Society of Philadelphia Artists" have not contributed to the contemporary exhibition of the Academy. They point out the fact that at the date when their constitution obliged them to open an autumnal exhibition, they could not obtain the galleries of the Academy even if they desired it, that institution having a need for the building to hold its own peculiar fall exhibition of works by American students in Europe. This conflict of dates affords a suitable pretext for the society to open its display elsewhere, without unseemly show of feeling; and the separation thus outwardly peaceful is proclaimed to all the world by the spectacle of a brilliant and successful opening, in the new building erected expressly for them at No. 1725 Chestnut Street. The galleries are well adapted to the display of paintings, and are better lighted at night than those of the Academy. No artist can complain that his works are not well and becomingly shown. That class of gallery paintings which the Academy is now displaying—large "machines" got up for exhibition effect, unsuitable for anybody's private walls, and intended merely to capture the attention of gaping visitors or to attract official prizes—is absent without being much missed. The rows of smaller easel-pictures are all the more attractive without the vicinage of such gigantic neighbors, and stand a better chance of sale. The society are glad to make out their numbers with contributions from New York and Boston, and the chief American cities, and a liberal budget of pictures from all the better American artists of every latitude is poured into the display. The works of

American artists residing abroad are by no means unsolicited, though in collecting such the society may conflict more or less with the Academy's simultaneous enterprise. Mr. Edward Brown, in fact—that expert whose mediation is blessed by every artist in the land—took this year the unusual step of extending his more or less predatory journeys to the other shore of the Atlantic, bearing off many a picture from the very clutches of the Academy's committee. To his efforts are owing, for instance, such star-contributions as the three canvases by Mosler, the last American who has sold a picture for the Luxembourg—his "Beauty of Finistère," his "Return of Norman Fishwomen," and "The Doll Sleeps." Mr. Brown, sated with conquest, looks round on the trophies he has gathered for these American walls, wanders peacefully through his new Academe, and kindly interprets to each other, with his usual urbanity, the public of purchasers and the public of artists.

The pictures, generally small, as has been said, are of bright and attractive quality, and a more irresistible lot to the average American patron has never been got together by the above-average American artist.

Of living interest and peculiarly momentous promise are the works sent in by the pupils of the Philadelphia school, who, since Professor Schuessele's death, have been so rigorously trained in what is confessedly the best Academy of this country. One looks with peculiar interest for the fruits of that thorough culture, which has been exercised so exhaustively with the inmost secrets of anatomy and the proved rules of correct design. The time has been too short for this better training to have produced any very ambitious or sensational works; but the safe and unimpeachable results of a sound tuition are seen in the careful efforts of such pupils of the Philadelphia school as Philip B. Hahs, Thomas P. Anshutz, G. T. Hobbes, and H. T. Cariss. Mr. Cariss is the author of "The Brickmakers' Yard," from which we select for illustration a typical figure out of the groups; the beauty of humble and well-organized labor is as well seen in the brickyard as in any of the toiling scenes selected by the French Millet. Buchanan Read has sung, in one of his least attenuated poems, the service of those who prepare the halls of legislation for primitive societies with the moulding art of their sinewy hands; and Mr. Cariss has produced a very good picture of this theatre of primitive labor, with the drying bricks marshalled like the squadrons on the plan of some great battle, and the smiling Herculean figures appropriate to such a laboratory. A welcome and agreeable glimpse of the academic study proper to a school of anatomy is refreshingly seen here and there in the details and poses of Mr. Cariss's bare-armed laborers; the picture, ostensibly only a genre-picture, really begins to be a picture of style. Equally home-born and bred, with high anatomic truths expressed in most familiar scenes, is Mr. Anshutz's "Dinner Time." The crowded courtyard of one of our monstrous American foundries is observed filled with the muscular forms of workmen nude to the waist, clustering round the pump or the trough, opening their unattractive cold dinners, gathering in clusters for intelligent political debate; in fine, doing all the most trivial actions of their moments of leisure with sledge-hammer gestures of prodigious arms and grips of powerful fingers that are used to bending metal. The tone of all this nudity seen in shade is well caught by the artist, the mystery and shadow that will not define too much are very eloquently chosen, and indicate a feeling for suggestiveness and local color; the picture, by its very dimness, impels to investigation; Mr. Anshutz evidently is fully equipped for any of the more thrilling and more telling chronicles of labor he may select for illustration; glimpses of the dramatic faculty appear here and there in a work at first sight nothing more than a definition and a statement. It will not be surprising if Mr. Anshutz should soon be constructing admirable stories of the Life of Toil, reinforced by all the knowledge and accuracy acquired at an excellent anatomical school. This powerful and well-harmonized scene of

Mr. Anshutz's is better painted than those of P. B. Hahs, another graduate emeritus of the Pennsylvania Academy, but the latter catch the attention first owing to whimsical subject and bright contrast; the "Resting," "Refreshing after a Performance," of Mr. Hahs, as well as his "Next," "The Drum Major," and "Twilight," are bright and taking subjects of an anecdotic or incident sort; the "Twilight" is better than the others, representing a pair of lovers in a boat under river-willows, with the figures well bathed in the dusky atmosphere that encloses the scene, and evidently painted in the open air, and not in the studio; some of the others are derived from the careers of circus performers; a set of tumblers and athletes, engaged as models by the academy one season when Coup's circus was established next door, is accountable no doubt for Mr. Hahs's predilection; he has made good capital out of the acquaintanceship thus formed, placed the athletes in the proper environment and circumstances of their profession, and constructed a series of bright and amusing incidents, through which one can see cropping out the studies of the anatomist, assisted by the little revelations of ring costume. Other exhibitors who have recently studied at the academy are Harry R. Poore, who from a trip made this summer to New Mexico brings back a good study of a "Vaquero;" Walter M. Dunk, with a "First Sorrow," and "Great Expectations;" and Augustus S. Daggy, with a study of "Saplings." But the pupils of the Life School are, naturally, by no means in such force at this exhibition as at the Academy's own display, where no less than twenty of them expose their contributions. Professor Eakins, the responsible originator of the new movement in Philadelphia, exhibits in both institutions. The explorer, after inspecting his "Net Menders" at the Academy, may come here and examine his "Shad-fishing at Gloucester," where a group of city people such as often come out from town expressly to watch the haul, collect on the river bank to inspect the manipulation of the nets, here seen partly loaded into a scow, and partly in the hands of fishermen up to their waists in the water; this little scene is one of great calmness, breadth of treatment, and harmony, rewarding the most patient inspection; seldom does a landscape painter find such vital and authentic figures, seldom does a figure-painter succeed in throwing his figures so integrally into the conditions of the landscape which forms his setting.

J. Carroll Beckwith, who shares with Sargent the distinction of being of the best among the American pupils of Carolus Duran, contributes "Ethel," a really lovely painting of a fair girl in tasteful modern costume, seen at half-length and in the scale of life; this work, which seems to be slightly idealized beyond the usual manner of pure portraiture, yet shows a remarkable aptitude for portrait-painting pure and simple. Besides the sweetness and richness of the flesh tones and the "maestria" of a splendidly sketched black silk costume, the painting shows all the sense of distinction in character, the choice of posture, the elegance of modern life, which are needed by the Gainsborough and Reynolds of our day. Mr. Beckwith also sends an "Old Normandy Mill," an excellent outdoor étude.

W. M. Chase, who accompanied Mr. Beckwith and Mr. Blum to Europe last summer, has found time to add to his magnificent copy-work after Velasquez a fine original picture, "In the Garden of the Old Monastery," which looks at first sight as if he had caught up the brush from the dying hand of Fortuny. It is of rarissimus tone and feeling; without much detail, but splendid for concise felicity of statement. Chase is almost always happy in his treatment of bric-à-brac, to which style rather than to landscape this interpretation of architectural textures may be said to belong. The thing is masterly. His two remaining contributions, "In Venice," and "Landscape," are likewise among the attractions of the display.

Other New York artists send in their work in considerable number, as the illustrations to this article will indicate. It is not wonderful that the younger paint-



COMPOSED BY F. M. GREGORY FROM SKETCHES BY N. SARONY, GEO. W. EDWARDS, E. M. RICHARDS, C. VOLKMAR, H. P. SHARE, G. W. MAYNARD,
J. LAUBER, J. S. HARTLEY, FRANK FOWLER, J. W. CHAMPNEY, M. J. BURNS, F. M. GREGORY, W. H. SHELTON, AND A. F. BUNNER.

ers, out of whose ranks sprang to life the "Society of American Artists," should recognize a sympathy in the formation out of entirely similar material of a "Philadelphia Society of Artists;" perhaps, too, the fact that



"NORMANDY SHEPHERDESS." BY PERCY MORAN.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE EXHIBITION OF THE PHILADELPHIA SOCIETY OF ARTISTS.

the Philadelphians had captured Mr. Brown, the expert, whose previous successes in opening the Pennsylvania pockets had been most conspicuous, gave an additional spur to their willingness in sending. The New



"FROM UNDER OTTER CLIFFS (MOUNT DESERT)." BY P. L. SENAT

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE EXHIBITION OF THE PHILADELPHIA SOCIETY OF ARTISTS.

York contingent evidently puts a very sturdy shoulder to the strength of the display. George Maynard is seen with a fine, crisp picture of an "Inventor," an astute graybeard, with a world of life and thought in a



"IN THE GROVE." BY KRUSEMAN VAN ELTEN.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE EXHIBITION OF THE PHILADELPHIA SOCIETY OF ARTISTS.

pair of sparkling eyes suddenly lifted up from a letter; this is understood to be the father of the artist, well known for his inventions and improvements in artillery. "On the North Shore, Long Island," is a beautiful

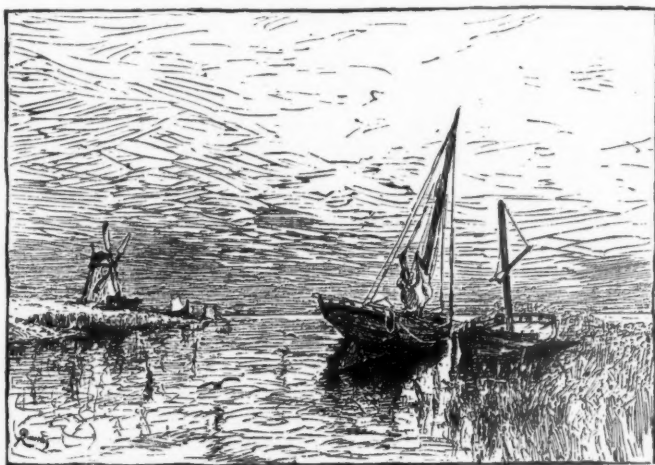
scene by Quartley, with luminous sky, a lazy windmill, and fishing-sails drooping in a little cove of the Sound. "Jeannette," by Frederick Freer, is a capable portrait-work, representing a handsome lady in winter costume, with muff, beaver hat, driving gloves, and that peculiar regis of fur which Mr. Whistler is credited with trying to introduce into London male costume. Percy

Moran, one of the twelve (painting) apostles of the Moran family, shows a very clever head, leaning on a clever little hand, of a "Normandy Shepherdess." Wordsworth Thompson, with all his old power of grouping little elegant puppets in little elegant landscapes, paints "The Old Stone Church in Sleepy Hollow, in the days of Lord Phillipse." This edifice, built by a Phillipse in 1694, is represented surrounded by figures in the costume of a century later than that date. Singular cleanness of touch, silvery brightness, and a neat-handed felicity characterize Mr. Thompson now as usual. Sanguinetti, whose water-colors, tasteful and energetic, lack only a better foundation of knowledge, shows considerable merit in a scene of "Thirsty Travellers," with a horseman, a stirrup-cup, and a small, saucy inn-servant; the costume, that of 1820, seems to be faithfully studied. "The Threshers at the Pueblo of San Juan," is a lively reminiscence, by Peter Moran, the animal painter, of a scene witnessed during the past summer in the far West. The horses treading out the grain, instead of being steady farm-cobs, are the wildest of Apache steeds; and as they fly round the circle of the threshing-floor, hardly ever on more than two legs, one can almost hear the swearing. Bunner sends "The Tower of St. Barnabas, at Venice," a Martin Rico subject—for Rico has really painted that particular campanile—treated in Düsseldorf style. Kruseman Van Elten's "In the Grove" shows sheep, a shepherd, and bowery trees overshadowing a peaceful stream; it is a pretty scene, of vignette quality. Albert Insley also sends from the New York Studio Building a stream and a grove, with

the former chilled and the latter almost leafless, entitling his canvas "November;" it is delicate and pathetic. "Melissa," by J. Wells Champney, is a girl in the costume of the Revolution, simple and maidenly, who looks up from her sewing, either with the idea of seeing her lover, or with that of ordering more wood on the fire—for those old "dotted muslins" were of the thinnest. Out of five contributions sent by Hamilton Hamilton, a Philadelphian transplanted to New York, "The Peddler's Visit" may be chosen as showing his power of stating an incident—here a country dialogue between an ancient wandering merchant and a sun-bonneted damsel whom he tempts with a scarf. The most elaborate anecdote-subject by a Philadelphia contributor is a well-painted scene by Frederick James, which it would pay any publisher to put on the market as an engraving:

it represents the "Meschianza," that tournament instituted by General Howe when occupying Philadelphia; the gallants dressed as knights in armor, after the designs of poor fated André, are helping the pretty Tory

ladies into lumbering old family coaches of state; one saucy belle gives her hand to such a false champion at the doorway of the old Wistar Mansion of Germantown; while a stream of Quakers, with looks of obdurate disapproval, at that very moment throng by into the gateway of their own adjacent meeting-house. This is one of the spicy little morsels of history not



"ON THE NORTH SHORE, LONG ISLAND." BY ARTHUR QUARTLEY.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE EXHIBITION OF THE PHILADELPHIA SOCIETY OF ARTISTS.

without their sharp antithesis and contrast, which help us to relish the study of the past.

Mr. P. L. Senat, whose recognized services have been so valuable in organizing the society, sends in five contributions, of which one of the most striking is the view from under Otter Cliffs, at Mount Desert. It is faithfully and intelligently painted, with a striking effect of a blade of distant light on the water. J. B. Sword, the president of the society, sends a large and sufficiently imposing view of "Newport Harbor."

Boston as well as New York has felt a brotherly sympathy with the experiment of the "Philadelphia Artists." Foxcroft Cole's "Springtime" is the work of a veteran, easy and commanding in style, but without much emphasis. Ernest Longfellow, for whom every one would be glad to herald a striking success, sends in an "Afternoon on the Nile," seemingly the work of an "aesthete;" every picture which this



"THE BRICKMAKER." BY H. T. CARISS.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE EXHIBITION OF THE PHILADELPHIA SOCIETY OF ARTISTS.

young man has yet exhibited seems swept by a wave of the most levelling, desolating commonplace.

Altogether, in the number of bright, manageable, salable easel-pictures, the society has made an unique exhibition. One of its evening openings is the gayest, cheeriest, most encouraging affair that American art

has ever displayed. There is an individuality about the collection which will make visitors long remember



"JEANNETTE." BY FREDERICK FREER.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE EXHIBITION OF THE PHILADELPHIA SOCIETY OF ARTISTS.

the first independent exhibition it has held—the third numerically, but the first in its own hall and by its proper fireside.

EDWARD STRAHAN.

THE ART VALUE OF PHOTOGRAPHY.

THE patronage given by the public to colored photography affords occupation to a number of artists;

ing color without the accustomed groundwork; and power of drawing is necessarily lost from never being called into requisition. Thus the photographic colorist, after a time, when left to his own resources, must find how insidiously injurious and delusive is the influence of his employment upon his character and progress as an independent artist.

The value of photography when kept perfectly distinct, as an auxiliary to the artist, is, however, unquestionably great, though only beginning to be duly and correctly appreciated. The younger artists have naturally been the first to submit to its teaching and suggestions, and although by it they also occasionally allow themselves to be misled, their works indicate already some few important results from its study. Even in historical painting stricter regard to detail does not always attract the attention from higher qualities according to the old-established opinion; but, on the contrary, frequently helps the realization of the subject and incident. In landscape painting, however, its influence has hitherto been most conspicuous. It is only quite recently that an effort has been made to unite perfect topographical accuracy with the leading spirit of a scene, and thus give the representation of remarkable or sacred localities historical, or, so to speak, documentary value, as well as artistic importance. Photography has, in fact, incited artists to make renewed efforts to solve that most difficult of all art-problems—the harmonious union of breadth and finish.

In portrait painting, also, photography is of service, though it should be scrupulously kept separate and subordinate. It is impossible that the photograph can ever supersede the work of art, for the simple reason that the unthinking camera cannot usurp the artist's highest prerogative—that of choosing the best of the subtle and ever-varying traits of expression. But though, in regard to expression, photography is far more likely to lead astray than to direct, it can furnish the painter with trustworthy data for the logic of his drawing and proportions, and supply him with memoranda of accessories which will leave him free to concentrate his attention upon more essential facts. In all—and there is much—that in art is, comparatively speaking, mere mechanical copying, its assistance is invaluable, and the more it borrows of the painter's principles, the more abundant interest will it repay him. "Photography," as Sir David Brewster has well said, "in place of being a rival, as was once imagined, is an auxiliary to art, giving it new powers and new fields of operation, and receiving from it in return the most valuable aid."

We have alluded to the principal defect of photographic portraiture—the inability to choose the most characteristic and agreeable expression; and this becomes painfully evident from the impossibility most people feel of commanding a natural expression when posed in the photographer's chair, and in momentary consciousness of being caught alive in that mysterious camera. And even in the drawing—that stronghold of photography—though the artist cannot approach

its mathematical accuracy, still, if he has secured the general resemblance, he, with his playful pencil, sets our imaginations more pleasantly at work, and we follow his lines with a pleasure the other cannot afford; and although we detect them here a little within, and there

a little beyond, the exact truth, still the eye, with wonderful and unconscious facility, supplies the happy medial line, and at the same time receives an impression of motion, vivacity, and life which nothing else affords. This power in the eye no doubt explains why the most imperfect of pictures—a mere slight sketch—will sometimes convey a more striking impression to the mind than even the most perfect photograph. "Untouched" photographic portraits are, nevertheless, invaluable to relative or friend; because they supply a plan, chart, or map of the face almost as correct as honest; and upon this groundwork of fact memory may supply what a

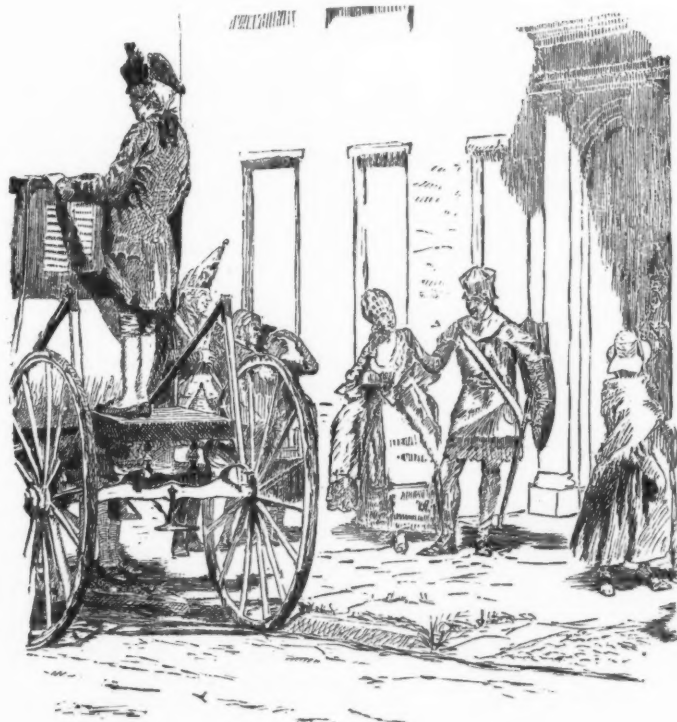


"NOVEMBER." BY ALBERT INSLEY.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE EXHIBITION OF THE PHILADELPHIA SOCIETY OF ARTISTS.

stranger would not suspect could exist. We have just said advisedly "almost correct," because the different focal distances of objects and the convexity of the lenses prevent absolute truth of forms.

We need scarcely allude to other defects equally inseparable from photography. When we see the art comparatively successful in portraiture, it must assuredly be admitted that the photographer is entitled to great praise; for certainly no object presents him with so many difficulties as the few square inches of the human face—most especially if that face is young and beautiful. For example: from the blue rays which enter into the composition of light possessing so much



"MESCHIANZA DAY." BY FREDERICK JAMES.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE EXHIBITION OF THE PHILADELPHIA SOCIETY OF ARTISTS.

though the practice of coloring photographs almost precludes real artistic advancement in any direction. Whatever merit the colorist may display must have been gained in other employment. The peculiar hue of the photograph vitiates the eye for correctly appreciat-



"THIRSTY TRAVELLERS." BY ED. SANGUINETTI.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE EXHIBITION OF THE PHILADELPHIA SOCIETY OF ARTISTS.

photographic power in the "negative" the deep blue eye comes out in the positive colorless as skimmed milk; and for the same reason the delicate bloom of youthful epidermis and the atmospheric tints which soften the lines of age are absent. The yellow rays, on the contrary, are greatly intensified, so that "freckles" appear to be cruel traces of small-pox; hair looks

died if golden or red; and worse, exactly in proportion as it is more carefully combed and greased. But this latter defect arises from the great activity of all shining lights, which make their size in the photograph much beyond their extent in nature. And to this, likewise, is due the exaggeration of the spectrum, or point of reflected light in the eye, which frequently gives a vacant stare; while the blanched lifelessness of the lips results from their greater smoothness of texture and nearer approach to a shining or polished surface. Seeing, then, with all its merit and marvel, that the photograph before the application of color has certain inevitable defects, we have next to consider the advantages, if any, of the coloring process.

In the first place, it must be premised, and we think it will be readily conceded, that at least the broad characteristics of the photograph have to be preserved. But, further than this, we may venture to assert that, whether desirable or not, many likewise of the peculiarities of the photograph cannot be obliterated or evaded; except, indeed by the most unconscionable and altogether unjustifiable application of opaque color. The colored photograph, therefore, cannot legitimately possess the distinguishing qualities of a work of art; it cannot exhibit largely the mind, the poetical suggestiveness conveyed by artistic selection and adaptation of

seen is the soft, true, delicate milkiness of the ivory preserved, if the photographic image has actually been



"AN INVENTOR." BY GEO. W. MAYNARD.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE EXHIBITION OF THE PHILADELPHIA SOCIETY OF ARTISTS.

fixed on its surface or sunk into its texture; for the solution (or whatever it may be or is called) which renders the ivory photographically sensitive converts it at the same time into something resembling horn, and totally ineligible for the artist's operations. If, again, the ivory is reduced sufficiently thin for the purpose, and is only used as a medium to transmit the photographic representation, the former objection of course recurs. But though we have not seen one successful colored photograph "on" ivory, we have seen passed off as such a mere colored copy on ivory traced or taken from a photograph. We do not wish to make invidious remarks, but the public cannot be expected to detect misrepresentations which require a knowledge of many minute petty technicalities to expose.

Nevertheless, we freely admit that it is far more desirable to have a good photograph than a bad picture; but we have had, and still have, in view a work of real art-value in our comparison. There is, then, in addition, this further prima facie objection to a colored photograph, that it is a nondescript production—neither picture nor photograph—having neither the higher beauty of art nor the approximate truth of science, and therefore, as a matter of individual taste, many persons infinitely prefer, to its generally dauby meretriciousness, the plain photograph.

But this consideration, it may be said, is somewhat beside the question. A few colored photographs we have seen are, in fact, undoubtedly effective, pleasing, and passably truthful; but in this case,

hastening the fugitiveness of the coloring or its inevitable gradually-increasing discordance, we are not prepared to say; and until we are assured of the permanence of the photograph itself, it does not much signify.

But in regard to the statement involved in what we have said above, "that the approximate truth of the photograph is sacrificed in the coloring process," we can confidently assert that the moment a photograph is touched with color, it at once loses its fine scale of light and shade; and, however careful the artist may be, he will insensibly efface some of the exactitude of the forms and detail. Generally, in fact, the artist works upon a very faint positive "impression" (to use the term borrowed from the printer's and engraver's art), and entirely covers it with body color, or still more opaque oil paint, with the express intention of concealing the tone of the photograph, using as a guide another and darker "positive." Here, then, it becomes apparent (if we are to admit the compromise at all) how necessary it is that only competent and experienced artists should be employed in order that the product of the camera should not be altogether falsified, but, on the contrary, receive all the compensating advantages it may derive for the loss of much of its own proper merit, by being passed through the nobler alembic of the artist's brain. This is recognized in some respect-



"THE PEDDLER'S VISIT." BY HAMILTON HAMILTON.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE EXHIBITION OF THE PHILADELPHIA SOCIETY OF ARTISTS.

form and expression, nor many of the more delicate beauties of color. The colored photograph can, for example, possess scarcely any of the charming transparency in the flesh which we so much admire in the miniature on ivory. This arises from the opaque ground and necessity of using body color, in order, by its opacity to "kill"—using the painter's phrase, or bury, to suggest another metaphorical expression—the unpleasant hue of the photograph. Transparent colors, if used in quantity sufficient to effect this interment, would insensibly lead to what Mr. Ruskin would call "saddened color and sorrowful heaviness of tone;" and it is found that on the prepared paper a "forcible" effect involves less labor and is more showy and generally taking than a quieter, though richer effect, albeit possessing the additional merit of preserving more faithfully the original photograph.

As for the so-called photographic miniatures on ivory, the disadvantageous effect upon the color produced by the photograph showing through must in the very nature of things be visible, if indeed the photograph be used at all. But in no instance that we have



"THE THRESHERS, PUEBLO SAN JUAN, N. M." BY P. MORAN.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE EXHIBITION OF THE PHILADELPHIA SOCIETY OF ARTISTS.

the art element preponderates, and an artist of very considerable ability must have been employed to render them so attractive. Whether the chemical nature of the photograph as a substratum will have any effect in



"TOWER OF ST. BARNABAS, VENICE." BY A. F. BUNNER.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE EXHIBITION OF THE PHILADELPHIA SOCIETY OF ARTISTS.

able photographic establishments; but as ability of any kind commands its price in the market, so, for the better description of colored photographs, a high price is necessarily demanded—a price, indeed, little short of that which was formerly paid for an average miniature. From this very circumstance, however, there is much temptation to practice deception, which the public should be warned against. We strongly suspect that many photographers who ask a low price for the additional coloring employ a far better artist to color their "show pictures" than they would engage for their actual commissions. Photographs are, however, simply "tinted;" and this rapid process need not greatly enhance the price.

THE uniformly red rainbow which the poetical Mrs. Tennyson (wife of the poet laureate) has compared to "a pink postage-stamp" has called forth testimony as to a similar experience by Mr. David Murray, an English artist. He writes that this rainbow exactly corresponds with the same phenomenon as seen by him on precisely the same date at Corrie, Arran.



HOLIDAY BOOK ILLUSTRATIONS. BY ENGLISH, FRENCH, AND AMERICAN ARTISTS.

1. BY LAURA LEDYARD, IN "TUTTI-FRUTTI" (G. W. HARLAN). 2. BY MARS, "A JUVENILE PARTY." 3. BY R. CALDECOTT, IN "THREE JOVIAL HUNSMEN" (ROUTLEDGE). 4 AND 5. BY KATE GREENAWAY, IN "BIRTHDAY BOOK" (ROUTLEDGE). 6. BY W. T. PETERS, IN "TUTTI FRUTTI" (G. W. HARLAN). 7. BY MISS NOTHAM, IN "BABY DAYS" (CENTURY COMPANY). 8. BY ANDRÉ, IN "THE CRUISE OF THE WALNUT SHELL" (SCRIBNER & WELFORD). 9. BY KATE GREENAWAY, IN "LITTLE FOLKS' PAINTING BOOK" (CASSELL, PETTER, GALPIN & CO.).

INDUSTRIAL ART

INDUSTRIAL ART FOR WOMEN.*



HOPE to interest you in a subject which may be new to most of you, namely, "The Possibilities for Women in Industrial Art." Have you ever thought, when looking about you, in even the most ordinarily furnished room, at the wall-paper, carpet, furniture, curtains

either of lace or heavier fabrics, gas fixtures, even the carving and moulding of the wood-work in the room itself, how many hours of patient study, how much thought of the adaptability, and how much care the execution of the design has taken? We might almost say everything is ornamented by some design—our own clothing, table linen, covers to the books we read—in fact, nearly all that we use or see has been beautified by the taste of man in one way or in another.

Now what does a man do in order to fit himself to become a designer? In England or France, he attends art schools, galleries, and schools of design from his early boyhood, having the very best works of art, from those of Michael Angelo and Raphael down, free to his inspection at any time, and skilled practical masters whose teachings he may have in most cases free! In this country, where there are no practical schools of design, he is forced to enter as an apprentice a design-room, and there struggle up through monotonous grinding of colors and laying in of grounds until he ends by being a mediocre designer. I say mediocre, for most of our best designers are foreigners who have studied in the art schools abroad.

The belief that the French, English, and other continental designers are superior to the Americans in the

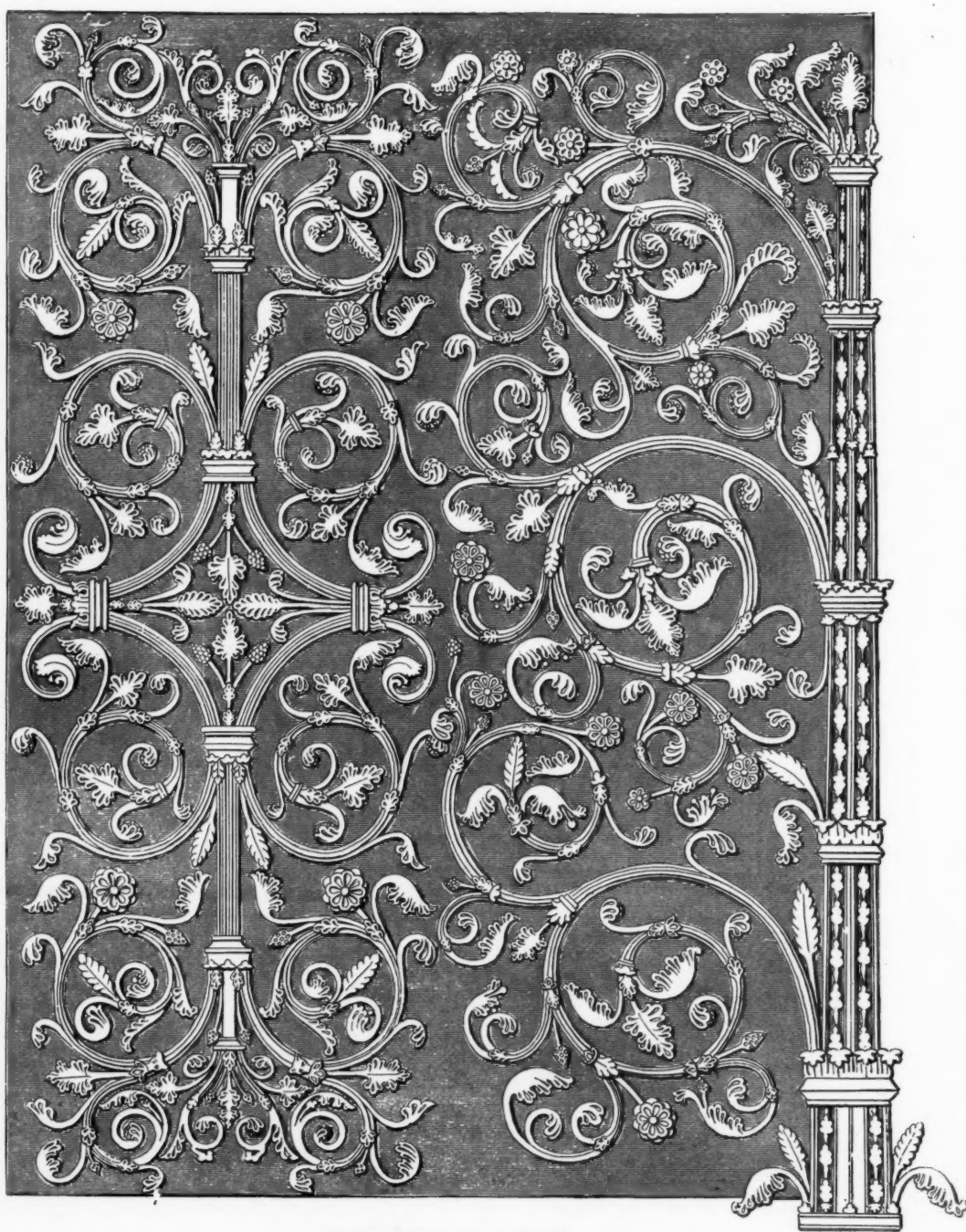
arts of design is too widely diffused not to have some foundation in fact. There are, of course, many examples of foreign ugliness being preferred to domestic beauty, but such caprice is limited and transitory, while the preference for French, English, and Scotch designs is deliberate and general. The utmost for which the most patriotic American contends is, that we are approaching to an equality. That there must be a cause for this state of affairs, no one who thinks can doubt for a moment, and that the cause is a lack of schools of design in this country cannot be questioned.

them pleasing to that neutral faculty called taste. Design, then, is both industrial and artistic, and the industrial elements are the more important of the two. The schools in New York (where design is taught at all) are conducted on the principle that the industrial elements are absolute nonentities. Ornament is to be produced without any reference to the means by which this ornament is to have an existence, and thus instead of having workable designs, we have a series of pictures, very pretty to look at but wholly impracticable. Before any consideration of art arises the designer must

know the amount of ornamentation that the materials with which he has to deal are capable of receiving, and the kind of decoration suited to the purpose to which the article produced is about to be applied. Pictures are not patterns and patterns are not designs. Design is industrial and artistic. The school of design should therefore be industrial and artistic, but inasmuch as both arts and industries belong to a large class who are not designers, let our industrial course be sufficiently extensive for those who are to live by industrial pursuits, and our artistic course so graduated and extended as to satisfy the wants of those who desire to devote themselves to art. This is the system pursued in France, and it is so obviously in accordance with the plainest dictates of common sense, that the system is undeniably and completely successful.

The duties of a designer are simple. He must be in the design-room at a certain hour, and stay a certain length of time, while there doing merely what many a poor woman does every day of her life, at starvation prices, namely,

ly, paint! In some instances designers are required to get out a given number of designs in a given length of time. The merely mechanical parts of the business are easily learned, the rest requiring merely taste, and a facility with the brush. Now, is there any real reason why a woman cannot do this? I answer no! What can be done by a man in decorative



ORNAMENTAL IRON WORK.

ONE-HALF OF A HINGE FROM THE CATHEDRAL OF NOTRE DAME, PARIS.

In order to determine what an education in design should be, common sense would suggest the propriety of first inquiring what design itself is. Designs include two things, construction and ornamentation. The purpose of design is to add to the usefulness of industrial productions such artistic decoration as, without destroying or impairing their usefulness, will render

* A lecture delivered at Steinway Hall, by Mrs. Florence E. Cory. Some practical illustrated directions for carpet designing, prepared by Mrs. Cory, will appear in THE ART AMATEUR for February.

art—I do not mean high art—can be done as well by women. It is not generally understood that every woman—who is not blind, and who has the use of her hands—can learn to draw when properly taught, and that all the minor arts, such as carving, designing, embossing in metal, sheet-leather stamping, are only drawings worked with other implements in other substances. I beg you to observe that I do not endorse the effort to create artists, or drawing masters, or to teach women to make pictures. My aim, never lost sight of and constantly kept before women who would become self-supporting, is that they shall learn to use their hands and brains practically, so that they may be better qualified to become industrial designers. For there is no woman who would not be able in a short time, with proper instruction, to produce something salable.

I continually hear people say: "This is all very well, but what is to become of it?" They cannot admit that there is anything *practical* in these decorative arts. To be sure, sixty per cent of all the money spent in building and furnishing the homes of America goes for nothing but ornament and decoration, and yet these questioners wish to know what is the practical use of teaching design and its application. A direct answer may be found in the fact that so few women can design or copy a pattern, mend or repair injured objects. How many women are there who can with their own hands prepare acceptable gifts? How many in an emergency can make anything that will bring them in a few dollars? But when are women to learn? Four years ago—and the same state of affairs exists to-day—when I came to New York City, there was no school at which was taught any kind of designing—as applied to industrial purposes—excepting Cooper Union, where industrial design was taught theoretically but not as applied to any one especial purpose. Wishing to learn carpet designing, I could find no place in the city where this branch could be learned technically, without entering a regular designing-room. The same want has been felt by numerous women who have come here to study industrial art, and is becoming more and more felt daily. During the past year or two, in many branches of industrial design, women have been pressing to the front. Last year, in the Boston Institute of Technology, there were twenty-one women and eighteen male students. Of this number eighteen of the women graduated, and most of them are at present working as designers for various manufacturers. Eight are in the various print factories, designing for chintz and calico; two have become designers for oil-cloths, one is designing for the Roxbury Carpet Company, and one for the Trenton China Works. There is also a young lady (I could not learn her name) who has made some beautiful and very original designs for the Palmer Carpet Mills, and a Miss Ella Frost, who exhibited some designs for carpets that were much admired at the Boston Institute Fair. During the past four years I myself have been designing for many of the various carpet houses in the city, and have proved beyond a doubt that a woman can (if she have taste, supplemented by energy and perseverance), earn a comfortable livelihood, and with less care, worry, and real hard work, at industrial design than by any other means. This branch of industrial art—carpet designing—is particularly fitted for women's work. It opens a wide field to them and is light, pleasant, and remunerative. The demand for good carpet designs far exceeds the supply. Manufacturers in this country are sending to Europe, more particularly England and France, for hundreds of dollars' worth of designs yearly. If the same qualities of designs could be made in this country, the manufacturers would gladly patronize home talent instead of sending abroad for their patterns. One firm alone pays \$100,000 per year for their designing department. Of this sum several thousand dollars at least goes to foreign markets, as their demand for designs cannot be

supplied at home. More technical knowledge is required for carpet designing than for any other industrial design. It is necessary to have a fair knowledge of the looms, runnings of color, and manner of weaving. Heretofore this knowledge has been difficult if not impossible for a woman to obtain. There being no schools in which the work has been taught, and manufacturers being averse to admit women as beginners in the design-rooms, they have known nothing whatever of the business and could learn nothing. Designers

opportunity of learning that has kept them behind in this and all branches of industrial art. The objections hitherto made to women entering this field have been: first, that as soon as they become capable of doing the work they get married; second, that their health is less to be relied on than that of men; and third, that they are women. In all my questionings of designers and agents I have never heard more reasonable arguments than these given.

That this field opens a remunerative business for women I am confident. The pay is good; girls who enter the factories merely as copyists or for the purpose of putting in grounds have received six dollars per week from the start, with no harder duties than sitting quietly and painting from nine in the morning until five in the afternoon. Surely this is much easier than being a saleswoman, teacher, or seamstress. There are several kinds of work connected with this business that may be done at home by those who wish, and at very fair prices; also with a greater surety of receiving pay for labor, than they would have were they to put poor pictures, miserable paintings on china, or ugly embroideries on the market. To give a few statistics: The price of copying an ingrain design is from three to six dollars per sheet. The price for an original design of the same size is from ten to twenty dollars. For Brussels or tapestry sketches, which may be made at home, provided they are as good as the average sketch, the artist receives from fifteen to thirty dollars. For Moquettes, Axminsters, and the higher grades of carpets, many artists receive as high as two hundred dollars—average price from twenty-five to one hundred dollars. These may all be made at home, carried to the manufacturer, submitted to his judgment and, if approved, will be purchased. After the purchase, if the manufacturer desires the artist to put the design upon the lines, and the artist chooses to do so, the work may still be done at home, and the pay will range from twenty to seventy-five dollars extra for each design so finished.

The average length of time for making a design is: For ingrains, two per week; Brussels sketch, three per week; Brussels on the lines, one in two weeks; Moquettes and Axminsters, one in two or three weeks; depending, of course, upon the elaborateness and size of the pattern. Certainly this shows that the work is profitable, to say the least. As far as the regular salaries go, where the work is done at the designing-rooms, and the artist is required to give his time from nine in the morning until five in the afternoon, the prices average as follows: A good original ingrain designer from two to three thousand dollars per year. A good Brussels and tapestry designer from fifteen hundred to six thousand dollars per year. Copyists and shaders, from three to ten dollars per week.

I have spoken more particularly of carpet designing than of any other branch of industrial art, probably because it is my own special branch of work; but I can assure you that *good* designs are needed for wall-papers, lace, chintz, calico, oil-cloth, and linoleum, and will find as ready a market and as good prices.



DESIGN FOR A JEWELLED GOLD CUP.

MADE BY HANS HOLBEIN FOR JANE SEYMOUR, QUEEN OF HENRY VIII.

will not teach, and salesmen do not know, any of the technicalities of this work. A pupil of mine last fall entered one of our largest carpet stores and asked the clerk present for a "drop-match, sprig pattern, double shot-about, two ply ingrain"—which convinced one man that one woman, at least, knew more than he did about carpets!

There is no reason why women should not be as careful workers as men. They certainly have as much taste in regard to these matters, and it is only their having no

THE illustration of a jewelled gold cup on this page is from a design by Hans Holbein, made for Jane Seymour, queen of Henry VIII., and now deposited in the print room of the British Museum. The original drawing is evidently the working one made for the goldsmith. The well-known motto of Jane Seymour, "Bound to obey and serve," is repeated on two of the bands, and the initials H. and J. (Henry and Jane), interlaced with true lovers' knots, are continued around another, alternately with roses having jewels projecting from their centres. The illustration on the preceding page represents one half of a hinge from one of the western doors of the cathedral of Notre Dame, Paris. Nothing whatever is known of the history of the admirably executed ironwork on these doors.



THE CHINA OF OUR GRANDMOTHERS.

VI.



THE Canton soup tureen (Fig. 1) is called in my catalogue the "Van Ness tureen" because it belonged to the Van Ness family in the early part of the present century. General Van Ness married Marcia, daughter of David

Burns, from whom, after many trials, Washington purchased a large portion of the site for the federal city. The china is old enough to have been brought over from Scotland by Burns after importation to that country from Canton, according to the history of other pieces I have seen with the boar's-head handles. One of these, sent to a late loan exhibition by a relation of President Madison, is said to be two hundred and fifty years old. This tureen is certainly very old, though there is no mark. It is very strong and almost as heavy as iron. It has the greenish blue glaze and the original willow pattern decoration by hand. Much of this old Canton ware has been preserved by old families in Maryland and Virginia. Several specimens are exhibited in the Patent Office belonging to the families of Washington and Samuel Chase, and I have a large portion of a platter dug up in the gardens at Mt. Vernon, which is exactly similar to the platter in my possession belonging to the tureen.

Fig. 2 is a beautiful old plate of Worcester pottery, with the square mark used by that factory. The date is from 1760 to 1780. The subject is "The Procession of the Sacred Bull Apis," with vignettes in the border showing religious processions of the Siamese and other nations. The large toilet basin (Fig. 3) is a fine example of Saxony blue, the most brilliant and the darkest of all old blue colors not applied in enamel. The groundwork of the deep border and bands is of this brilliant blue, while the figures are in the same color shaded with lines and dashes of white. The border is very artistic in design, with large shells and scrolls from which emerge griffins' heads. The central picture is as large as a breakfast plate, and represents the village of Tivoli, in Italy, with the ruined Temple of the Sibyls in the distance. In the foreground, which the engraver has hidden, is a deep gorge, across which is a stone bridge with copings, and beyond the bridge is the village. The figure of a man leans over the coping gazing into the depths below. The mark is a shell-shaped shield, with the word "shield," and, in large letters, "Saxony blue."

The next piece (Fig. 4) is only forty-one years old, and can hardly be classed with our grandmothers' china; but as it was decorated to commemorate the "Log Cabin and Hard Cider" campaign, I think it worth illustrating. It is marked both in blue and impress, "Jno. Ridgway;" and in an ornamental scroll are the words "Columbian Star," and below "Oct. 2, 1840," which is the date of the election of President Harrison.

MARY E. NEALY.

THE coarse nature of faience does not admit of painting as careful, or as highly finished and as true in tone, as that on porcelain. Its clay is not fine enough, and

its enamel alters certain important colors. One would lose time and trouble in attempting very minute work. The same palette of colors is used for faience as for porcelain. But it is quite indispensable to ascertain by numerous tests the effect of the firing on these colors. Dark blue (blue No. 29) grounds laid with a brush sometimes succeed better without dabbling. The faience clay being more porous than that of porcelain, the management of the work must be modified so that a single firing may suffice. For this reason you must



FIG. 1. CANTON SOUP TUREEN.

wash in and let it dry; retouch it, and again let it dry. Finish by strengthening touches; then have it fired.

FIRST LESSONS FOR CHINA PAINTERS.

II.

THE flowers chosen to illustrate this lesson are the forget-me-not and wild rose. We mix the colors* on our palette—yellow first; orange next; then Vandyke



FIG. 2. WORCESTER PLATE.

brown; then we clean, and mix green. Next we mix rose-color, and, in their order, neutral tints and azure blues. The palette being now prepared, we turn to the plaque we propose to paint. It will be best to have the design clearly sketched in outline, giving more detail than is usual in water-color painting before mixing the colors. Do not make the colors too fat, but

* The colors named in this article are the Hancock powder colors.

rather the reverse; as when in use it is easy to touch the point of the pencil in the thin fat oil, and so help it to work better than when the color itself is too fat to begin with. Having the design before him, our artist must choose which part he will commence to paint first—the flowers or the leaves. It will be best to have the plate slightly raised, as then every portion can be seen, and it will be in a good position to work on. We commence with the flowers. Rose-color must be first used. Take one of the large shadders—the larger

the pencil the greater will be the breadth, and, in the first painting detail must give place to breadth. The artist must put aside the practice of water-colors, and make every stroke distinct and as near the strength of the color as possible—always, however, keeping slightly under it. If any color goes over the outline it is easy to remove it with a pencil damped with turpentine. To do this, dip a clean shadder in turpentine and then wipe it dry on the indispensable linen rag. It will thus remove any color not required. Any color can be removed, if not exactly the right tint, by means of a rag moistened in turpentine, without hurting the outline, if not rubbed too hard.

After rose-color, add the pearly-gray tints of shadow-for-white; the centre, pale yellow with orange seeds; then the delicate blue flowers of the forget-me-not with yellow eyes. We next employ a light green for the light of the leaves (when too green, mix with turquoise blue), which must be washed over very evenly, and crossed and re-crossed, to make them level and firm. Now mix the rose-leaf green with yellow, and that will give every shade of green required. The neutral tints of the back leaves come next. Some of them will be a pale rosy brown, and some a delicate neutral with edges just tipped with rose-color, or varied by delicate tints of pale green. These neutrals give quality and grace to the whole. Lastly, trace the stems with rose-color and a little light brown, and add the pink thorns. The plate will then be ready to undergo the first firing.

We will suppose that the plate or piece of china painted with the wild rose, etc., has passed safely and satisfactorily through this trying process, and proceed at once to mix our colors for finishing.

Our first color is Dover green; this will be required to add to the shading green, to tone it down when in too violent contrast with the delicate yellow-green leaves; turquoise blue, to give the faint bluish tinge on the rose-color (this color, used with delicacy, gives a charming airy appearance, so natural in the wild rose), also to vary the tint of shadow-for-white. Shading green constitutes the main color for finishing the leaves; it can be made by the admixture of browns and greens, but we think it advisable that the artist should obtain it ready for the palette. Next mix equal parts of Vandyke and German brown, either of which by itself will not give the required shade. Rose-color and ruby follow—the last to add to brown to touch up the seeds, stems, etc.; blue for the forget-me-not; shadow-for-white for the flowers; and, lastly, white enamel; this last requires less

fat oil than any other color, as when too fat it cannot be used with advantage, as it is very liable to flow. Great care must be taken to keep it pure, as the least tinge will invariably spoil it.

As a rule, smaller pencils are required to finish than to wash in the subject. Commencing with rose-color, first wash over the dark shades; then with smaller pencils add the secondary tones, and sharpen up with spirit the points that tell with effect—such as the dark

touches on the buds, and here and there the indentation in the flower; then use the shadow-for-white, with breadth and softness combined, always bearing in mind the light and shade so very essential to success, keeping the flower under the leaves in shade, and low in tone of color—that is, very faint shades of finish in rose-color; and then wash nearly over with shadow-for-white the back petals and centre; the seeds can be connected by just wetting the pencil in turpentine, and removing the shadow color to indicate their joining the centre. Then on the other flowers join the seeds to the eye, with a fine pencil radiating them so as not to destroy the hollow appearance. This is a very particular and difficult task, but by perseverance it can be accomplished. Now turn to the forget-me-not; it will only require a little study to make this charming flower appear natural. This may be done by various tints of the blue used in the first painting, touching the edge here and there, leaving the eyes in the centre to be touched with brown when sharpening up the leaves with the same color, and a spot of white enamel on each petal near the centre. Commence with the leaves strongest in shadow and color, using shading green, following the form of fibres in the leaf with the pencil, toning down the shading green with Dover for delicate leaves, and using turquoise blue where intense secondary tones are needed. The delicate rosy brown neutral may next be added, then with brown and ruby touch the seed of the flower; let every touch tell, giving each seed a distinct character, varying in proportion as it is in light or shade, the light parts of the seed coming out from the shadows on the top of the flower, and the dark touch on the opposite side, graduating nicely. Sharpen the eye in the centre by a judicious touch of brown on the olive finish. We give the most minute instructions on this point, for on the proper treatment of the seeds and centre the success or failure depends in a great measure.

Then turn the attention to the stems; be very careful to maintain the flowing line running through and supporting the flowers and leaves, gradually becoming fainter in tone and strength of color as it loses itself, with only the slightest indication of fine line connecting the delicate neutral leaves. Give the thorns a touch of ruby near the commencement rather strong, dying away faintly toward the end.

Lastly, with white enamel give the seeds a few touches, touching here and there the prominent parts of the flower and the intense lights of the leaves. Too much enamel invariably spoils the work, therefore be very sparing of it, and only use it after studying the effect it will have, and whether it would be of service in helping to secure the desired result; and our first example of simple flowers will be ready for its final firing.

In our next number there will be taken for an example a field group consisting of barley, clover, poppies, corn-flowers, and ox-eyed daisies.

DOULTON WARE.

DOULTON WARE was first introduced to the public in the Paris Universal Exhibition of 1867. Since that time it has grown continually in esteem, and by the aid of an extensive staff of thoroughly trained painters and sculptors it has reached a degree of artistic merit that seems to leave little to be yet accomplished toward the perfection of utilitarian beauty. Taste and usefulness are so symmetrically and harmoniously united as entirely to dispose of the idea that to be useful an object must have no other aim, or that beauty is too fine a lady to lend service to the humbler handmaidens of humanity. The Doultons have brought art to adorn objects of no intrinsic value, and have crowded their show-rooms and filled thousands of homes with useful jugs, cups, teapots, basins, and bowls, any one of which is worthy

to be painted as a "still-life" more artistic than it ever entered Chardin's imagination to conceive. The potteries at Lambeth are the most extensive in England. One huge building, separate from the others, is devoted to a permanent exhibition of the wares, while a little distance away the vast factories hum and smoke, turning out at noonday and at nightfall almost as many operatives as one of our Lowell factories.

Doulton ware in some respects bears a resemblance to the famous old stoneware known generically as "grès de Flandres," particularly to that produced in the sixteenth century in the region of the lower Rhine.



FIG. 3. SAXONY-BLUE BASIN.

The modern ware is of the same soft gray or blue with raised or incised decorations of blue or gray, and is as quaint in form, as broad of base, as pot-bellied or as wide-mouthed or narrow-necked as anything ever turned out of the potteries of Coblenz and Cologne. So peculiarly harmonious is the arrangement of blues and grays, so charming the effect, that a bit of "Doulton" may be recognized in the twinkling of an eye, as much by its color as by its style of decoration. Not that there are no other colors than the blues and grays, but that all are so much excelled by the simple two so constantly united, that a blue-and-gray vision is as surely

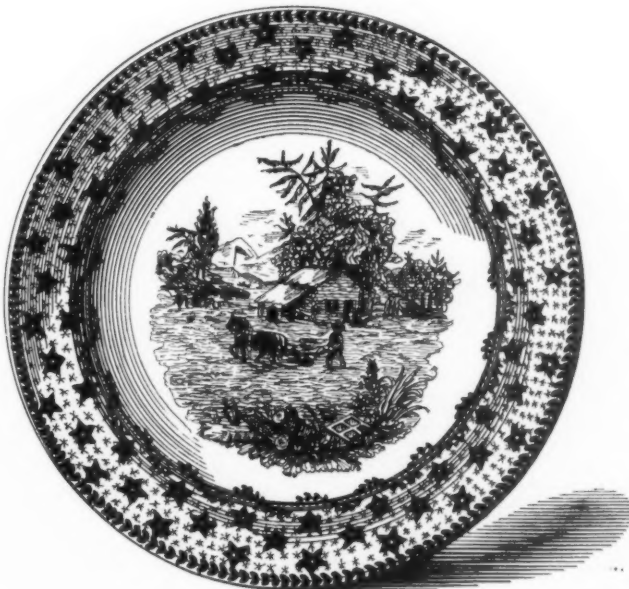


FIG. 4. "LOG CABIN" PLATE.

summoned up by mention of the Doulton name as if no other color was ever known in the establishment.

The body of the Doulton ware is of Devonshire clay, thoroughly kneaded and mixed with a certain portion of calcined clay of previous manufacture. The glaze is salt, thin and durable, and as transparent and flowing in effect as water, blending the colors of the decoration in a smooth fusion without affecting sharpness of outline. The forms are entirely "thrown," no moulding being done in the establishment, and, the wheels being turned by steam, the process seems scarcely less magical than the growth of Jonah's gourd or the blossoming of roses in a conjurer's cap. As the clay, only a moment

before a putty-like, shapeless mass, rises from the wheel almost animate in its shapeliness, it is set away to dry. In a few days it is hardened sufficiently by evaporation to be given to the turner, who, by means of the lathe, smooths and trims the surface to prepare it for the decorators. Thence it goes into the studios, where a hundred or more girls and women are at work at tables, each busily engaged at her own specialty of decoration.

Some of the girls are incising geometrical patterns, scroll-work, or arabesques, or copying feathery ferns and graceful reedy or willowy forms from living plants before them. The incising is done swiftly and unerringly with a sharp stick. The spaces between the lines are then filled in with colored slips, which bring the forms into relief, or the use of less slip leaves them almost flat and bounded by the incisions. Another method of incised decoration is that which Miss Barlow has rendered famous. This lady takes a vase slightly hardened by drying, and incises the figures she wishes to produce. This is done either upon the vase itself or upon an overlaid surface of clay of the color of the object as it is desired to be when finished. After the object is fully incised—horses, cats, fawns, and wide-antlered deer are the favorites—the colored clay is scraped away so that only the lines are left colored, and the body color of the vase shows in all the intervening spaces. This drawing, incised sometimes through white slip, sometimes through blue, is remarkably spirited. A jug incised with cats, and accompanied by a set of drinking-vessels incised with mice, has been widely noticed, and shows well the artist's accurate drawing and a knowledge of animal expression only second to that with which the American draughtsman Francis animates the marvelously human cats which he gives the readers of *Wide Awake* and *St. Nicholas*.

Other decorators are busy dotting pearls of white clay upon patterns already traced upon the object. This pearl or bead work, so characteristic of the ware, is done either with the point of a brush or by means of moulds, each pearl pressed into the mould by the thumb, and immediately attached to the ware before it is dry. Still other girls, with platters of stamped figures before them—medallion heads, dancing children, conventional star and daisy forms, palm branches, ferns, and shells—are incrusting these forms upon the raw vases, jugs, and bowls. These incrustations are manifold in form, sometimes only simple diamond shapes outlined or interwoven by strings of pearls. These forms, pressed in a die, are of clays mixed with calcined flint, and are calculated with astonishing accuracy, so that the shrinkage of each in the firing shall be equal, and no gap or fissure shall be left to render the object worthless.

In still other studios are dozens of women and girls, clever artists, with palettes of colored slip before them, training the clay with swift touch, yet sure, into quaint vegetable and graceful floral forms. The whole of the decoration is given to artists who have been taught in the Lambeth School of Art, and not an object goes into the kilns that has not passed through hands dowered with the magical power to transform barrenness into beauty by the touch of trained and developed talent. The Doultons have made it a rule that no mere clever machine work shall go by their name, but that every object shall bear the direct impress of individual taste and skill. Hence there is no moulding of shapes, every vase, jug, or bowl being thrown on the wheel under the potter's manipulation, and no copying of decoration is allowed. Every object made is therefore unique, and goes into the oven twinned with none of its kind, and bearing only such resemblance to others as befits them to go in pairs, like vases and salt-cellars, or in sets, like tea services or drinking-vessels.

From the decorating-rooms the objects go into the

kilns, each piece turned, incised, incrust, colored, and entirely finished except the glaze. During seven days the ware is subjected to fierce heat, and is thus finished with but one firing, the salt being injected at the proper moment through the top of the kiln, and covering every object therein, even the walls of the kiln itself, with the subtle, powerful vapor, which burns upon surfaces like liquid imperishable glass.

The general character of the Doulton ware coloring is quiet harmony and sobriety, contrasting with the lighter hues of the neighboring Doulton faience as a gallery of Umbrian pictures might contrast with the glow of a Venetian one. The fire and glaze blend the colors delicately, leaving the forms clean cut as if by Doric chisel.

The shapes are as various as the imaginations of men. Tall, swan-necked vases, graceful enough to carry the oblations of Athenian maidens to the ivory feet of Minerva, hobnob with squat burgher shapes fit only to consort with coarsely piled trenchers, and to hold foamy ale or creamy stout. The prevailing taste, however, is naturally for forms sturdy and substantial, rather than airily fantastic, as befits their material. The prices attached to every object in the show-rooms prove beauty to be within the reach of very modest purses. Substantial biscuit-buckets (without handles) are marked, according to size, from six English shillings up to twelve or sixteen. A quaint squat tea-set—pot, bowl, and jug—may be bought for from five dollars to twenty; pretty saltcellars are marked four shillings a pair, while an embarrassing wealth of candlesticks, jugs, tankards of all sizes and usually with a marked Dutch physiognomy, mugs, bowls, and vases, are marked correspondingly. Of course the more mechanical the decorations may be, such as diamonds, pearls, and figures stamped rapidly by dies, the cheaper the objects; but even the cheapest, such as the funny little milk-jugs, with pendent lips and bodies studded with clay diamonds, which sell for two shillings, have a character and style that entitle them to enter freely under the head of artistic pottery.

Many of the articles, such as biscuit-buckets, cream-jugs, and sugar-bowls, are mounted handsomely in silver, the biscuit-buckets glorying in silver bails. There are handsome little castors containing mustard-pot, vinegar-jug, pepper-box and salt-cellar, elegantly set in silver frames, and some of the Doulton card-receivers stand upon silver pedestals. This luxury of precious metal adds of course greatly to the cost of the articles, quite as much, perhaps, as it detracts from their simplicity and

artistic beauty. It must be said, however, that not a solitary example of silver mounting can be seen in the great show-rooms of the Doulton pottery, and that it is to be found in its greatest magnificence only in the shops of the silversmiths in Oxford, Bond, and Regent Streets. It may reasonably be suspected, therefore, that the extraneous material is no intention of the

recommended, in order that the work may be successful. Ladies protect themselves from fluff off their woollen dresses by wearing a calico apron with sleeves. Great care should be taken to avoid damp, particularly that which comes from an open window when it is raining. Damp is unfavorable to the mixing of colors with a palette-knife, as the mediums employed do not amalgamate well with the colors, and they remain lumpy beneath the brush; the painting done under these circumstances does not glaze in the firing, which is a serious fault. The temperature should be rather warm.



DOULTON WARE.

Doulton ware itself, but something added arbitrarily to it by other hands.

MARGARET BERTHA WRIGHT.

THE studio of a painter on porcelain should have a good light. Special establishments for decoration are generally built facing the north, and without reflections from walls or exterior buildings. The ordinary amateur, who is not always at liberty to choose the most

and of the Doulton factory, from which he graduated, it is not too much to say that there is probably no factory in Europe which could rival in body, glaze, and decoration this very handsome vase.

A GLANCE at the contents of Messrs. James M. Shaw & Co.'s show-rooms affords a good idea of the latest fashions in ceramic and glass ware. It indicates, for instance, that for table use cruet-stands are being supplanted by salt and pepper boxes of Longwy, Copeland, and other bright-colored wares, which flank a small tray holding miniature decanters for the oil and vinegar. Cut glass, in good old fashion, is taking the place of engraved glass for table use. China flowers, in single sprays and bouquets, are seen here in wonderfully clever imitation of the natural articles. There are musical boxes concealed in fruit dishes and decanters, which play while being handed about, and stop as soon as they rest upon the table. Apart from such trifles Messrs. Shaw & Co. have an excellent assortment of fine porcelain of Minton, Davenport, Derby, and Royal Worcester and other famous manufactures, and they make a specialty of Haviland china coffee and tea sets in handsome boxes suitable for presents. Some good china plaques are exhibited, and a number of charming fancy heads of beautiful women painted in oils on papier-mâché. These latter, with their gilded backgrounds, when framed in velvet like china plaques, are very decorative, and as they cost less than a quarter of the



DOULTON WARE.

suitable situation, should set his table in the best possible light, so that he may have it always from the left, and thus not be hindered by the shadow of the hand at work. Light from the front is fatiguing to the sight on account of the dazzling brightness of the china. Comfort from the first is very important. The most scrupulous cleanliness and absence of dust are urgently

price such pictures would bring if burnt in on porcelain, they sell very readily.

DECORATED china palettes are now offered for sale. They are more desirable than the perishable wooden ones in vogue last winter. One at Gilman Collamore & Co.'s is a capital little ceramic picture of a falconer, and the colors used to produce the painting are decoratively "set" along the margin.

DECORATION & FURNITURE

CORRECT PRINCIPLES IN FURNITURE.



WHILE Dr. Dresser was art editor of *The London Furniture Gazette*, he set forth in its pages his ideas on this subject in a very lucid manner. Since then there has happily been a decided improvement in the construction of furniture in this country, undoubtedly attributa-

ble to English influence. Our cabinet-makers and upholsterers in copying the "fashions" in English furniture, however, have too often failed to appreciate the principles upon which it has been constructed. We republish Dr. Dresser's views, not only for their benefit, but also for that of the public, who should insist on the maintenance of a high artistic standard:

Construction is the first thing to be considered, for, however costly may be the materials employed, and however lavish the ornamentation, a piece of furniture which is ill-constructed can neither be useful nor beautiful. When a plain piece of furniture, such as an oak or deal-table, sideboard or dresser—to use the old word, from which our dresser is derived—is thoroughly adapted to its purpose, and has all its parts in due proportion, it is an object upon which the cultivated eye rests with great satisfaction, and a very slight amount of ornamentation will render it an object of beauty. When the decoration is carried farther it becomes an object of art.

To deserve the name of object of art, or decorative furniture, certain principles must be kept constantly in view, and these principles may be briefly stated as follows:

1. In the construction of any piece of furniture the first thing to be considered is its general form or shape as a mass; for when seen from a distance this is what alone catches the eye.
2. The most convenient form must be selected for every piece of furniture, for utility must be the first consideration in its production.
3. The material most suited to the construction of the work must next be chosen.
4. Having selected the general form for the object, it must be divided into primary and secondary parts, with due regard to the laws of proportion.
5. The parts necessary as constructive members may now be enriched with ornament for close inspection; but ornaments must not be constructed or applied, and should be but sparingly used.
6. The method of construction should be apparent in every work of furniture, for a hidden construction fails to satisfy the eye.
7. Material should be so used that the maximum amount of strength is gained with its smallest expenditure.
8. In woodwork the arch should never be used as a structural feature.

9. The details and enrichments must always be subordinate to the general plan of the work.


The principle No. 7 may be more fully illustrated, thus: Each kind of wood has what is called a grain, that is to say fibres running in the direction of the length of the log, and, whatever be the relative strength of the wood, it is always at its greatest when used in the direction of the grain; every departure from this principle tends to weakness, and the greatest degree of weakness is attained when the wood is employed transversely or across the grain. In the selection and application of different species of wood, not only strength

be obtained of sufficient length and strength for all the purposes of the cabinet-maker; and, secondly, in a true arch the wood would have to be cut against the grain—that is to say, in the worst manner. In stone-work the arch is a most admirable arrangement, enabling the builder to span streams and arch over spaces, which without it would be all but impossible. In the manufacture of furniture it has no place. But there is no reason why arched lines or curves should not be used in the way of decoration, avoiding the pretence of the real use of the arch.

The articles of furniture in the greatest demand are

chairs. The simplest of all seats is a stool, and the simplest stool is a flat piece of wood, with three or more legs inserted in holes made in the seat. If these holes be made through the seat, and the legs be firmly wedged in their places, the stool, though clumsy, is well constructed; but when lightness or elegance, or the two combined, are desired, then the legs are connected by a frame, on which the seat is placed. A chair is really a stool, with a rest for the back added to it; and, it may be added, a sofa is an elongated chair. The same principles, therefore, apply to all, with this exception, that the chair, if ill-constructed, becomes dangerous to the sitter. In the large Egyptian, Greek, and Gothic chairs, the construction is generally both solid and elegant, the wood being employed in its natural manner, and the structure often strengthened by brackets and angle-pieces added to the back and legs. The great majority of modern chairs, including those in the much-lauded styles of Louis XV. and Louis XVI., are neither useful nor ornamental. When the sides, framing, and arms are all bowed, one of two things must occur: either the chair is weak and unsafe from the fact of the wood being cut across the grain, or, to obtain strength, it is made inconveniently heavy. It is no exaggeration to say that, in some of the old massive library arm-chairs of the last century as much wood was used as would, if properly applied, have sufficed for two or three, and the chair itself is too heavy to be lifted without an effort. A plain Windsor chair is superior in point of structure to such a mass of oak or mahogany as that referred to.

Among ancient forms of chairs there is one which is in favor, but which is peculiarly false and bad in construction. It is that in which the supports—they cannot be called legs—present the form of the letter X placed on its side

thus , each of the two arcs being a heavy clumsy piece of wood cut against the grain.*

There has, undoubtedly, been an immense improvement made in chairs of late; but this only applies to superior furniture, designed by artists and manufactured by careful cabinet-makers. The ordinary chair of the shops is almost as ill-constructed as it can be. The same principles apply, of course, to all other

* A camp-stool is a useful thing enough to carry about and sit on for a time, but to adopt it as a pattern for a chair intended to be durable is glaringly absurd.



JAPANESE CABINET. BY ALPHONSE GIROUX.

WITH DECORATIONS OF BRONZE, SILVER, AND CLOISONNÉ.

but hardness and other qualities have to be considered; box, ebony, and some other woods are extremely hard, but possess little grain, while the grain is very marked in pine, oak, and mahogany.

One of the misapplications of wood is that of applying it in the form of an arch in the construction of furniture, and such an application is all the more absurd from the fact that it is generally a mere pretence, and has really nothing to do with the structure at all. No arch is required in the formation of articles of furniture for two reasons. In the first place, wood is always to

furniture besides chairs. Tables require to be peculiarly firm and steady, yet nearly all the fancy forms common in stores seem constructed with the special view to their becoming rickety at an early age. Another kind of table, the expanding dining-table, presents glaring faults peculiar to itself. In order that the table may be increased or diminished, according to the number of persons dining, an elaborate framing is contrived which allows of the insertion of a spare leaf or leaves; this framing is necessarily heavy and costly, and scarcely ever works in a satisfactory manner for a long period; and the legs, to support the heavy framework, are made of preposterous size. But the crowning offence against all principles of construction in these telescope-tables is, that the outer framing of the table, that which should give the necessary solidity and steadiness, is a mere sham, as seen when the table is pulled out, and the side looks as if a piece had been cut out of it. Such a piece of furniture is a disgrace to England. It is a question whether any other nation in Europe has ever adopted it.

Let any one who has studied the principles above referred to, pay a visit to a furniture warehouse, or even study the furniture of an ordinary dwelling-house, and see how far they are generally acted upon. Instead of good, simple, well-studied forms, he will find complicated curves, bowed legs, tortuous arms, rickety legs, and supports which seem by their extraordinary shapes to be intended for early destruction. He will find the wood cut in all manner of oblique and cross directions, and, to crown all, he will find that the mahogany, rosewood, or maple dressing-table, cheval-glass, or what not, is a common, ill-made deal structure, concealed by thin veneer, which a very slight blow will chip off, exposing the sham to the world. The disappointment, the disgust which much of this kind of furniture occasions should have condemned it long since, but until the principles of art are better understood than they are at present, showy furniture will sell, and, consequently, will be produced.

With regard to veneering, it is pleasant to note that all the best specimens of English furniture which carried off high honors at the last Paris Exhibition were composed of solid wood, generally applied according to true principles, and in many cases exhibiting great elegance with most commendable simplicity.

In proceeding from chairs and tables to more complicated pieces of furniture, other points in construction have to be considered. Cabinets, dressoirs, étagères, and chiffoniers, consist of more than one, often of several, parts, and the proportions of these to each other require careful consideration. No absolute rules can be laid down, except that an equal division into halves in the height of a piece of furniture is always objectionable; the one part should be a few inches

higher than the other. If drawers are to differ in size, the larger must generally be the lower one. The relative width of panels and styles is also an important subject, and must be studied and experimented on carefully. Above all, avoid shams of all kinds. If heavy cornices or other pieces require support, columns, pilasters, and brackets are all legitimate, but when such features are attached, not to the solid framing, but to opening doors or drawers, they are ridiculous, and the work is contemptible as regards design, and in all cases they must be used as wood, and not as so

THE SGRAFFITI OF THE CORSI PALACE.

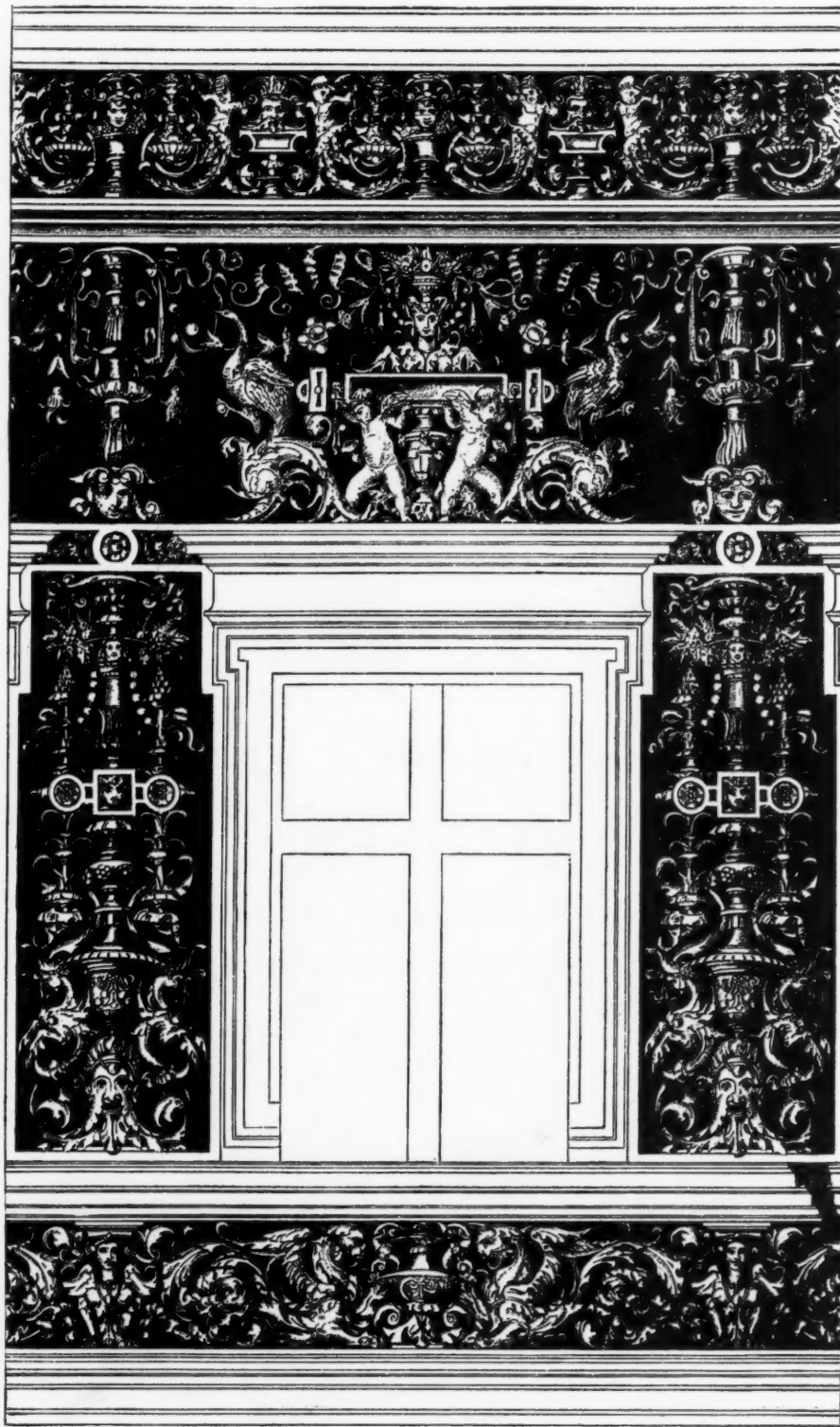
THE sgraffito (or sgraffitura, as the process is sometimes called) decorations of the Corsi Palace, in Florence, have long been much admired by artists and architects; but, owing to the partial dilapidation of this very interesting work, no attempt has been made until quite recently to give a reproduction of it. It has been done at last by an architect, who, we need hardly say, is a painstaking German. With admirable industry and skill this gentleman (Mr. Bruno Seidler, of Dresden) has supplied the missing portions of the decoration, and has furnished drawings all complete to the "Zeitschrift für Bildende Kunst," from which publication we take the liberty of borrowing them.

The Corsi Palace stands in the Via Tornabuoni. It was formerly known as the Tornabuoni Palace. The most dilapidated portion of the decoration is the façade facing the Church of San Gaetano in the Via de' Corsi. The sgraffiti of the smaller façade facing the Via Pescioni are in a fair state of preservation. Those of the upper stories are in such good condition that the decoration could be reproduced almost in detail; but the sgraffiti of the lower story are ruinously defaced with white-wash and coarse signs of business firms.

It is supposed that the builder was Baccio d'Agnolo, and, judging from its resemblance to some of his work in Perugia, he may also have been the decorator. But the sgraffiti are generally believed to be more recent work than the building. Vasari attributes them to Andrea di Cosimo Feltrini, who lived in the latter part of the sixteenth century. The original building was as old, probably, as the early part of that century. It was remodelled in 1840, when the street was widened.

The sgraffito process was described in our columns for the information of a correspondent, in an early number of THE ART AMATEUR; but it may not be amiss, in connection with our illustrations of the decorations of the Corsi Palace, to repeat part of the description given then: What is called the "floating" coat of ordinary plaster, which is usually three quarters of an inch thick, is first applied to the wall. Then a layer of black or any dark colored plaster is

laid about a quarter of an inch thick, and above this another layer much thinner and lighter in color. A charcoal drawing of the design to be executed having been prepared, it is either traced or printed on the wet plaster. The upper layer of plaster is then cut through with a sharp knife, and being scraped away, exposes the black wherever it is wanted to appear. In this way any ornament or subject which can be represented in two tints can be executed very effectively, and by the use of three layers more complicated effects can be produced. We should like to see the sgraffito process applied to the decoration of mansions in this city.



SGRAFFITO DECORATION OF THE MAIN STORY OF THE CORSI PALACE.

much stone. Another error is to give cabinets an architectural character by furnishing them with a roof. Now a cabinet or dressoir is not a house but a piece of furniture to be kept within doors; therefore a roof is a ridiculous appendage—a water-pipe would be about as much in place.

THE Rev. H. J. Bigge, an English clergyman, has called attention to a prevalent fault of making a reredos so important as to reduce the altar to insignificance. The majority of these structures in modern times, he says, are unmeaning, and might well be dispensed with.

HANGING AND FRAMING PICTURES.

WHEN apartments are devoted entirely to the exhibition of pictures, two or three large works may be placed, as in the picture gallery of the Vatican, in one small room; but in private houses, and for domestic decoration, they should always have relation to the dimensions of the chamber in which they are hung. As large pictures always apparently diminish the size of a small apartment, smaller easel and cabinet pictures have been with good taste preferred for contracted interiors. In the spacious entrance halls and corridors of country mansions, large hunting and sporting subjects and whole-length portraits are appropriately placed. In dining-rooms, also, from the more massive and simple character of the furniture, a few life-sized portraits, together with, of course, subjects of a cheerful and festive character, are admissible. In all cases, the juxtaposition of oil pictures, water-color paintings, and engravings should be avoided; as they greatly injure each other's effect. For the drawing-room, subjects of a refined and elegant character would naturally be chosen; and water-color drawings would form a fitting decoration for a boudoir or an inner drawing-room; while framed prints might be reserved for sleeping apartments.

We see no reason, however, why the possessor of pictures, who has a separate apartment for his books, and a conservatory for his flowers, should not also have a gallery with a suitable light for the proper display of his pictures. At all events, due attention should be paid to the hanging of pictures. The paper of the wall against which pictures are suspended should have no strongly-defined pattern, and should be of one uniform color (red inclining to crimson, or tea-green, are the best colors); and if borders are introduced they should not contain flowers. Bright carpets and all gaudy colors are likewise injurious.

As a general rule, the centre of the picture should not be much above the level of the eye. In an exhibition the pictures in this most favorable situation are said to be on the "line." If the work be a landscape or a portrait with a background, the horizontal line will require to be so placed. The artist, be it remembered, when painting his picture fixes this line (at least theoretically) on a level with his eye—in fact, the two things, the horizontal line and the level of the eye, are identical, and he paints accordingly. If the spectator, therefore, does not regard the picture from the same relative position, much of the work will be foreshortened, and the general effect consequently falsified. Paintings on ceilings are, of course, not subject to these conditions, though they often show a very arbitrary use of the horizontal line. Hanging pictures low has the additional recommendation of increasing the apparent height of an apartment. In viewing pictures, the proper focal distance, determined by their size and style, should be observed.

The extension and repetition of form so conducive to harmony is taken advantage of in the boundary-line; thus the head of a child, or a group, consisting of an assemblage of curved lines, reaches the eye more agreeably through a circular frame; so likewise with the repetitions of form in the square or oblong aperture.

For water-color paintings it is especially important that the frames should not be heavy or too profusely ornamented. A massive frame will almost destroy the effect of delicate work in water-colors. Burnishing small points of the frame is, however, from the greater vivacity of water-colors, less objectionable than when the frame is intended to inclose an oil picture. The glass of the frame should not touch the face of the painting. The "mount," or margin intervening between the water-color painting and its frame, is almost invariably white; though it might not unfrequently with great advantage be tinted, especially if the painting is merely a vignette. For all delicate work light in tone, a paper mount is preferable; and, for such, a simple gold-bead frame with a gold edge to the mount next the picture is very suitable. But more powerfully and intensely-colored water paintings, especially if warm in tone, might often be rendered far more effective and harmonious by substituting a gold mount. In all cases, however, we recommend to allow the artist to select or advise the

choice of frame for his own work; or to let him know if it is desired that the frame for his picture should match others, in order that he may paint with a view to the influence of the frame.

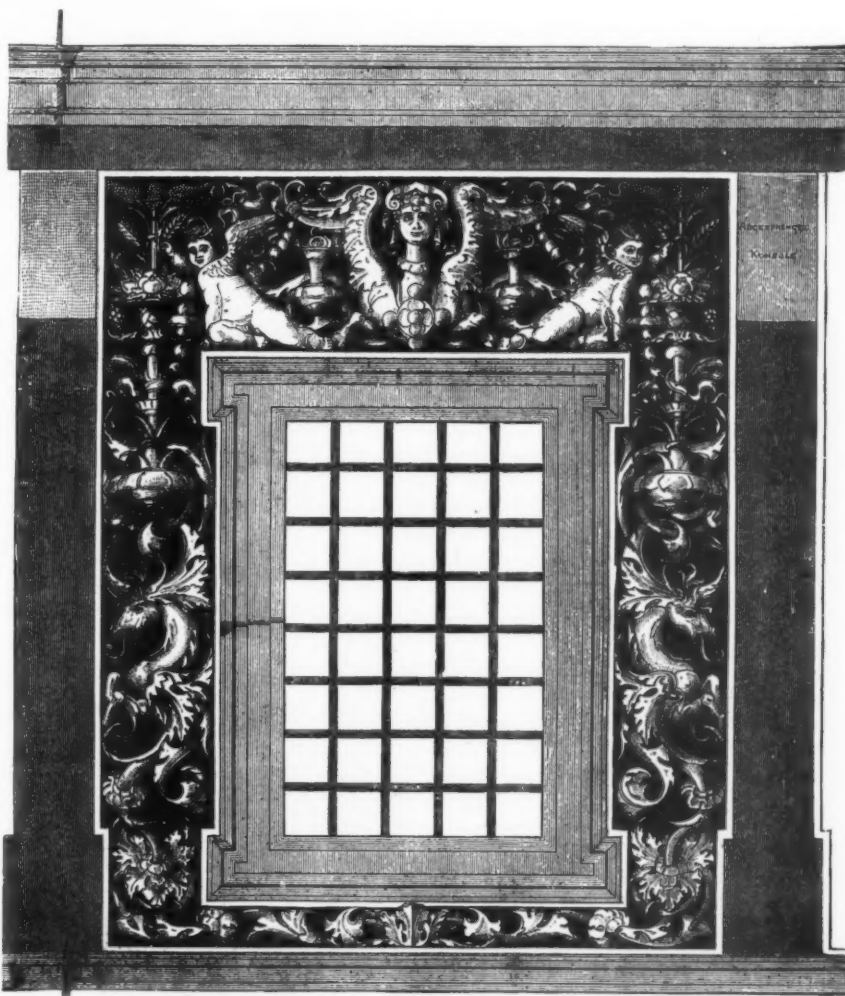
Pictures require light and air; the habit, therefore, of covering up pictures in city houses during the many months that families are away is very injurious. Washing pictures should be undertaken on a warm, dry day, and nothing but clean cold water should be used. The surface should be wetted with a sponge or soft leather, but the water should never be allowed to float, and all moisture should be carefully removed by gentle friction with an old silk handkerchief. The backs of pictures should be frequently cleaned, and it is desirable to protect them with sheets of tinfoil or oil-skin. The re-lining of pictures is often an excellent precaution for their preservation. The operation of transferring pictures from panel to canvas is too delicate and tedious to be undertaken except for the most valuable works.

CEILING DECORATION.

IN many houses ceilings have, until late years, been treated simply to a coating or two of whitewash; no trouble has been taken to make them anything more than clean. Most decorators have seemed to consider that with the walls all ornamentation must cease, and when at last the idea dawned upon them that more was required at their hands, it was the cornice that first attracted their attention. This was consequently picked out in all varieties of colors, and still the ceiling remained a dead white, cold and uncompromising. The decoration of a room, like a picture, will be judged as a whole, and as a whole it is incomplete, until the ceiling space has been so utilized that it may contribute its full share to the color gradations of the general scheme. The several ways in which it may be brought to bear on the artist's conception claim therefore some slight notice.



SGRAFFITO DECORATION OF A WINDOW CAP IN THE CORSI PALACE.



SGRAFFITO DECORATION AROUND A WINDOW IN THE CORSI PALACE.

lateral light, the pictures should never slant as if toppling over. Pictures should not be suspended from one nail; the diagonal lines formed by the cord have a very discordant effect. Two nails and two vertical cords, or, what is far more safe, pieces of wire cordage, should always be employed instead of the single cord.

In rooms where the use of much gas is indispensable, the surface should be one that can be easily renewed; this probably is one of the reasons that white-wash has been so generally used. The addition of a little chrome to the white will, however, form a cream tint that is far preferable to the dead white. It will carry on the tones of the cream wall tints, and yet be subject to no objection on the score of cleanliness, the renewal of a cream or gray blue-tinted ceiling being as easy as that of a crude white. If the cornice is picked out with colors, the rule to be observed is that blue should be used on concave surfaces, yellow on convex, and red on the flat portions or undersides of the mouldings, the colors being separated by white. When ceilings are papered, simple patterns are most suitable; if too elaborate they do not show well. The ground may be cream color, light, dark, or gray blue; or a paper in which the primary colors are so combined in small quantities that a radiant glowing effect, after the Persian style, is produced may be advantageously employed; in this case the design will of necessity be rather more intricate. But the difficulty that meets us in the way of following out such a decoration is, that these "bloomy" papers are seldom to be obtained, although they are now becoming by slow degrees more fashionable. The soft, subtle sage and olive greens, the indescribable shades of bronzes and grays, beautiful as they are, pall upon the observer when every house he enters bears the self-same dull tones, and more brilliant colors are gradually taking their places. If each one would boldly strike out a path for himself, instead of lazily imitating a neighbor who happens to know what is in vogue at the moment, a charming conceit, a novel design, a quaint fancy, or a successful combination of hues, would continue to be viewed with pleasure for a much longer period than is now possible. Seeing it less often we should not so soon weary of it, and discard it for something newer still.

But it is in painting a ceiling that the artist has the greatest scope for showing his powers. A centre ornament affords him an opportunity of arranging his colors so that a splendor of magnificence lights up the whole room, shedding a glory of color and gold around, and recalling visions of the radiance and brilliance of old Arabian art. Or it may be that the surrounding tints require a tender, softened tone to complete the harmony. If the painted centre occupies a large portion of the ceiling, no corner ornaments are needed, a pale delicate tint covers the remaining space, and the cornice is decorated; but should the centre be small, it requires corner-pieces to equalize the decoration. When such is the case, the cornice may be picked out in various shades and colors, or simply treated with the flat tint of the ceiling.

TRANSFERRING DESIGNS.

THE transferring of designs is often troublesome to the uninitiated, but the following remarks will soon dispel the difficulty. There are various methods, and it may be well to remember that they apply to nearly all surfaces to be ornamented. The design should be well considered and made upon paper first (not too thick), when any corrections that may be necessary should be made. The operator may of course be skilful enough to sketch the panel lightly at once. If he is not, he must use transfer paper (either



DESIGN FOR A PANEL. "LOVE TRIUMPHANT." BY BELA BENCZUR.

light or dark as occasion requires), by placing the prepared side next the surface to be worked upon, the design upon the top of that, and going over the lines of the drawing with a pointed burnisher or ivory tracer, taking care to get a light but steady line to work by. If on a gold ground, no transfer paper is required, as the impression from the action of the burnisher or pencil will be sufficient; but care must be taken not to press the paper design heavily upon the gold, or an unseemly mark may be made. A good plan for working upon wood, or any other surface which will admit of it, is to secure the design with small drawing-pins at the corners to prevent it shifting. Another process is by pouncing. It is done in the following manner: The pattern is pricked closely with a needle fixed in a handle called a slitter, or a tracing wheel; it is then held firmly in its proper position and gently rubbed over with pounce, so that the powder passes through the holes and leaves the design lightly impressed, sufficient to guide the artist in his painting. A strip of cloth rolled up, dipped in the powder and rolled over, is best. The powder may be tied up in a piece of muslin and dusted over; but this is not so good, as the color flies about. For dark grounds white pounce is best, and for light grounds blue pounce.

A NOVEL Christmas card consists of a square or oblong piece of silk embroidered. The embroidery is generally a few flowers in the upper left-hand corner, while the corresponding space below is left for a motto or sentiment in carefully drawn letters. This piece is mounted on a large frame of cardboard, and is made to stand out in a slight relief by means of a little batting which has been sprinkled with sachet-powder. A puffed border of harmonious color finishes the card with an edge of fringed silk. Such cards are made to stand by means of paste-board supports covered with silk.

THE small cabinets and jewel-cases of the toilet-table are among the subjects for decoration this season. These are usually of light wood with six small drawers, three on a side. A floral design is painted on the surface, such as sprays of violets, heliotrope, buttercups, or wild roses. An oblong cover passes over the top and hangs down each side. This may be of scarlet satin, and embroidered. On top is placed a dainty scarlet pincushion with an encircling embroidered band. On the sides are small pockets, and these also are embroidered in small flowers. The ends are either pointed or straight, and are finished with a narrow fringe.

MR. BENN PITMAN sends us photographs of three recently executed orders done in the wood-carving department of the Cincinnati School of Design, of which he is the head. They show a small mahogany library table, an oak swinging mirror frame, and a mantelpiece with carving in upright panels and incised work above the shelf. These objects are all characterized by soundness in construction and correct taste in decoration. The design of the table we consider particularly good. It is seldom indeed that one finds a piece of furniture of the present day so free from faults of any kind. It is evident that the work of the pupils in the wood-carving department of the Cincinnati School of Design is guided by teachers familiar with the best models of the best periods.

ART NEEDLEWORK

NOVELTIES IN MANTEL LAMBREQUINS.



NO abatement appears in the fashion of mantel lambrequins; on the contrary the styles increase in novelty and variety. A recent noteworthy design is composed of different colored plushes; the sides are in old-gold plush, about a finger's length and a half deep,

finished with a heavy silk fringe a finger's length deep, of old-gold silk, and, below, a similar fringe of dark wine-color. The first pieces in front at each side are of wine-colored plush over a foot deep, deeply indented in the middle and finished with the deep wine fringe, each point having the fringe caught in a gilt crescent. Two more pieces of the old gold follow—cut and finished like the end-pieces—and the centre is a piece of sage-green plush as long as the wine-colored pieces, and a finger's length broader. This is finished with fringe of the same shade, the outer edges also hung with crescents in which the fringe is looped. The ornaments of all these pieces are bits of embroidery cut from Oriental bath-towels and proportioned to the size of the pieces. These are applied and edged with point Russe stitch in blue and gold, and terminate with silver span-gles. It will be seen how novel and luxurious such a lambrequin must be, while at the same time it can be very easily made.

Another mantel lambrequin, Egyptian in character, has several interesting features. The material is a light brown felt, embroidered in a conventional decoration taken from the lotos-flower, making two alternate designs. This is in outline stitch in the ornamental traceries, and in South Kensington stitch in the flower and long leaves. The fringe of the lambrequin is of the felt itself cut about a finger's length deep, with blue felt cut in the same way underneath, the two fastened together by a feather-stitch in silk of the same shade as the felt. At intervals over these are single tassels of crimson silk. These are not the regularly manufactured tassels, but rather very heavy bunches of silk strands made like the smaller bunches which are seen in fringes.

Two other lambrequins of old-gold felt contain some excellent suggestions. One of these is embroidered in crewels and silk, cactus and foliage forming the design. The stiffness of this flower makes it a difficult

subject for embroidery, but in this instance it is admirably managed, appearing like a thick growth of leaves and blossoms whose lower parts are concealed. The pattern repeats itself at intervals, but these are not near enough to be tiresome. The fringe of this lambrequin is very ingenious. The felt is slit in strips a quarter of an inch wide. Three of these slits in groups have a couching their length in black, caught down with a herring-bone of yellow silk. On the intervening slits are short bunchy tassels of red and olive crewels, the colors alternating at the top and on the bottom of the fringe. It must not be understood, however, that each piece of the felt fringe is treated in this way, as the tassels are wide enough to cover several pieces of the felt.

decorative band is made by two lines of drawn-work an inch wide. The inclosed strip is then embroidered. The embroidery may be a vine, but generally is chosen in designs representing growing flowers in odd groups, which need, however, to be very carefully balanced to preserve the symmetry. The embroidery is done in crewels with high lights of silk. A space is left between the lower line of drawn-work and the fringe.

MARY GAY HUMPHREYS.

NEEDLEWORK NOTES.

ONE of the newest materials for embroidery is Madras muslin. The design is furnished by the pattern of the fabric, and the embroidery is done on the wrong side, which offers a smooth surface, while the right side does not. The embroidery is in filoselle, and generally in delicate tints of antique colors. Some of the results are exquisite; for example, a pale blue ground tint with the flowers in delicate blues and pinks shading into almost white, in which the flowers are wrought with the greatest beauty, while the leaves are simply outlined in olives. Many of the Egyptian designs are very quaint when brought out in colors. Madras muslin thus embroidered is used in toilet articles, and is generally laid over silk of delicate colors. It also makes pretty screens when so lined, and beautiful sofa-pillows for a room furnished in delicate tints.

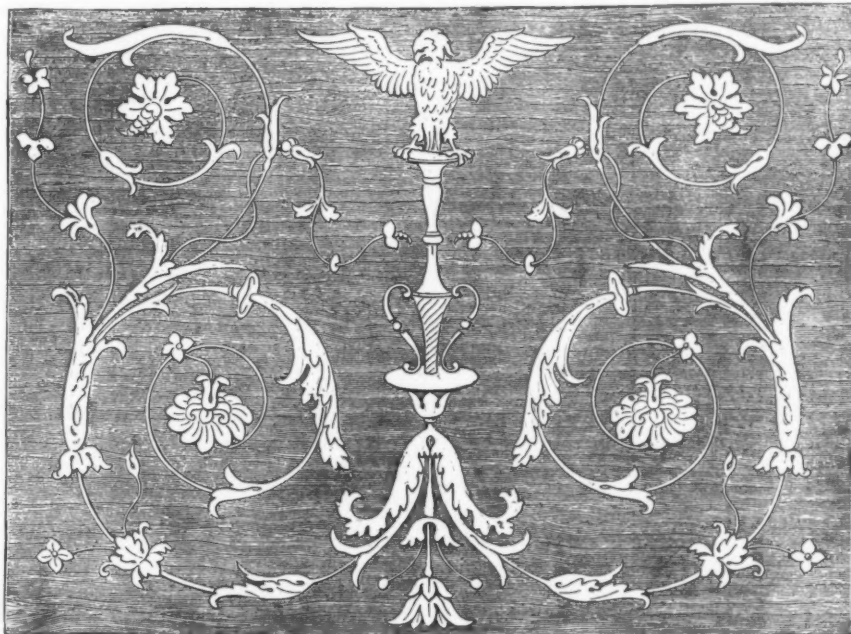
Momie-cloth tidies seem to be generally preferred for furniture in common use.

These are now woven in patterns. The ground is often solid, and the border in medallions in cross threads resembling Java canvas. The medallions are very appropriately embroidered. Usually they have a close border edged with a cord. This is treated with a herring-bone pattern in crewels, and the more open centre is worked in cross-stitch with designs that may be copied from the ornamental borders of Persian or

other Oriental potteries, if no other pattern presents itself. In this case the colors should be also copied. It may be suggested to those who can get or can make designs, that in using what are now called artistic colors — that is, the antique shades — it

would be well always to make a color study when no other guide is at hand.

A handsome chair seen lately is a straight-back rocking-chair with the back, seat, and arms covered with dark art-blue plush, previously embroidered on the back and seat with a large floral design in antique grays, browns, pinks, and reds in crewels and silk, and outlined with gold thread.



ITALIAN MOTIVE FOR EMBROIDERY.

The second lambrequin is a growth of tulips managed in the same way, but with more variety in the design. The colors correspond, being confined to the range of reds and olive greens. The fringe here is also cut in the felt, and each division is hung with a few strands of mixed olives, except that about a finger's length apart the pieces are finished with red couchings and a red crewel tassel. At intervals, also, at the top of the



PANEL OF PURPLE VELVET EMBROIDERED IN GOLD AND SILVER.

FLORENTINE WORK OF THE SIXTEENTH CENTURY. IN THE LATE SAN DONATO COLLECTION.

fringe, are hung red and olive crewel tassels. Above the fringe, hiding the line of intersection, is a band made of couchings of red an inch apart, and worked inside with red crewels varied with olive in a diamond pattern, and so closely that the ground is completely covered.

For mantels that serve for use rather than ornament, the écu momie-cloth is used for lambrequins. A strip sufficiently wide to allow for fringing is taken, and a

ART IN DRESS

ARTISTS' VIEWS ON WOMAN'S DRESS.

II.



N artist naturally regards the dress of women as either "paintable" or "unpaintable." The paintable dress he admires, the unpaintable he condemns. A woman might term these the practicable and the impracticable, bestowing her favorable opinion contrariwise. The artist likes high ruffs about the neck, long trains, and clinging skirts, and knows of no words

strong enough to characterize crinoline, starch, and whalebones. He has fixed views on the subject of ornament which would deprive dress, in the eyes of women, of many of its most fascinating details. Nor would the exigencies of trade modify these. The Coventry weavers would have had to forswear their looms and go to digging potatoes before he would have fastened that purposeless knot of ribbons and flying strings on the backs of dresses, as did the Queen a few years ago, and thus brought prosperity back to the North of England. Moreover, while he is perfectly assured as to the desirability of "style," he recognizes no such word in his artistic vocabulary as "stylish."

Drapery, in the sense in which the dressmaker uses it, catching up a handful of material here and dexterously inserting pieces underneath, which are carried to another part of the dress to undergo some new change with other additions, swathing the form as with a series of bandages, true artists rarely paint. Women, they are apt to say, wear too many clothes, concealing under an intricate mass the movements of the body; whereas dresses should fall in easy (not voluminous) folds, which, when the wearer sits, will take the outline of the body.

The antique costumes which Mr. Walter Satterlee introduces so often in his paintings, make him an efficient guide in the revival of what is called artistic dress. There are many features of these costumes which he thinks might be appropriately introduced in modern attire. He describes one dress, copied from one of Marie Antoinette's portraits, which belonged to a fortunate sitter. This was a striped rainbow-hued silk. The petticoat was made of the silk, and its only ornament was the coquettish gathered pocket on each side of the front. The waist in front was open at the neck, and was clasped from the sides with a wide belt and ivory buckle. The back terminated in a court-train in long, unbroken lines, and fell open on either side of the petticoat. The train was lined with heavy white brocaded silk which was constantly revealed in walking and sitting. The sleeves were cut to the elbow and adorned with lace and a knot of ribbon. The dress, it will be seen, was perfectly simple in its long lines, changing with the varying movements of the figure. Its most effective draping lay in a button on one side of the lower edge of the train with which it could be caught and fastened on the hip, allowing the train to fall in its own folds, disclosing here and there the elegant white lining, and a simplicity and grace which would delight the most exacting artist. With this costume was worn one of the wide, picturesque hats now in vogue, turned up on one

side and adorned with ostrich feathers. These were permitted their own natural grace, by being simply caught at the back of the hat and allowed to fall by their weight; changing thus from one graceful form to another in obedience to the movements of the head.

Some of the most beautiful suggestions for costume, Mr. Satterlee thinks, are found on the stage. These are not in the fashionable toilettes which form such an important feature in many theatres, but in those which belong to the Shakespearean drama and other plays of the past. Such are among the dresses worn by Miss Bella Pateman, during her late engagement with Booth in New York City. This was particularly the case in the costumes worn by her in "Richelieu," which were notably the most artistic that have been recently seen here. The chief of these was a blue and white brocaded satin, made with a tablier cut by no waist-line and forming across the breast the lower edge of the square neck. Over this fell the court-train. This be-

the scant petticoat, and with the contrasting color of the lining in a manner frames it.

This feature of the dress is even more marked in a salmon brocade and satin worn by Miss Pateman in the same play. Like the other, it has a high ruff and sleeves puffed at the shoulder, and the separation of the train and the petticoat, which in this dress is shirred, is so distinct that the train with every movement assumes a form whose lines differing from those of the figure only serve to emphasize it. These costumes prove to be much more artistic than those of Sarah Bernhardt, which were somewhat disappointing, with the exception of that worn by her as Dona Sol. This, which was a modified Spanish costume, Mr. Satterlee thinks the most beautiful he has ever seen, and one that might be made perfectly practicable for modern use.

Many points Mr. Satterlee holds in common with Mr. Bricher. In his own work he avoids, as far as possible,

opposing cross-lines. The Pompadour neck and the lines which the fichu forms furnish the modifications of the waist, while on the skirt diagonal drapery—a scarf-like effect—may be used to break the plainness of the front, but this is only a hardly pushed compromise to an artist who prefers the plain petticoat or tablier. Embroidery he considers one of the most beautiful ornaments of dress, and especially when it forms the bottom of a robe and strays up among the folds, as is seen in the old embroidered muslins of our ancestors, which were revived for a short time a decade ago. The use of embroidery to-day is scarcely of this nature. Applied in bands and flounces, as in the pongees and cashmeres worn during the summer, it rather took the form of contrary lines than was incorporated with the natural flow of the drapery. Starch and crinoline are equally tabooed. On the stage starch produces some very unlovely effects, as when Modjeska in the dying scene in "Camille" finds a rival to her voice in the stiff rustling of her skirts. Apropos of this, Mr. Satterlee relates that a lady wrote to Modjeska telling her that in such scenes it was Rachel's custom to have her robe slightly damp, which caused it to take more accurately the lines of her figure, and thus ensured the grace, wanting which in the height of the scene might have injured the stage picture. An artist's objection to starch needs no explanation. In the broad expanse of a shirt-front it gives only a gloss of surface, without folds or shadows; in skirts it asserts new forms which bear no relation to natural forms.

While every one must agree with artists in their admiration of natural forms, it should be remembered that in speaking of dress they have always in mind the perfect woman, the ideal form,

and ornament seems rather meretricious than otherwise. But to many women dress is not so much to reveal beauties, as to conceal defects. Certain fashions, indeed, often serve to draw attention from the form, and dress has in this way set up for itself an independent existence instead of being tributary to the underlying structure.

The cultivation of form is in fact the first step to the success of artistic dress. The nearest approach to ideal form is popularly supposed to lie in the corset. This is another point of disagreement between the artists and the wearers of corsets. There is no doubt, says Mr. Seymour J. Guy, that the corset improves some forms, as those of obese flabby women, with relaxed muscles, by confining them into a definite shape. But a woman of



COSTUME DESIGNED AND DRAWN BY WALTER SATTERLEE.

gan with the side forms, from which about the neck arose the high ruff. This waving line of the ruff about the neck was curved in a ruffle of lace down the front, where the train fell on either side of the petticoat. The Watteau back was of pale blue plush, falling in long, heavy folds; this with large puffed sleeves at the shoulder completes the details of the costume. Artistically the ruff and the high puffed sleeves make the setting of the face without detracting from its prominence. The long lines of the dress simply follow the outlines of the figure. While this is in a sense obscured in the folds of the train, it is constantly suggested by the lines which the train takes in following the action of the body. When seated the effect of the court train is especially good, as it leaves the form to be outlined in

good form is only spoiled by the corset. The curves of the body are all outward curves, one arising out of the other. But the chief curves of the corset are inward curves, which are not only incorrect, but are the source of grave damage in compressing unnaturally the organs of the body. Another objection to the corset is in the bones, whose rigidity obscures that rippling movement of the body which is one of its chief beauties. As far as this is concerned the body might as well be incased in cast iron. Another objection is in the hard cross-line of the bust, which distinctly shows, as do often the laces under a tightly fitting dress.

Every artist knows how impossible it is to find a well-formed woman among models. There is scarcely a man or woman who answers, save in small part, to any ideal conception of the human figure. One of the most perfect forms, according to Mr. Guy, was that of a celebrated London model, Madame de Lucy. She never wore a corset because, she alleged, it spoiled her form. Instead she wore a brown holland waist closely buttoned. Nor does any woman of ordinary good form need a corset. Women would lose their tendency to obesity if they exercised and cared for themselves properly. On the contrary as they grow older they exercise less, and the muscles get flabbier while the flesh increases. There are women who become so inactive that they cannot lift their hands above their heads without fainting. The remedy for this would be a course of free gymnastics which would harden the muscles, and furnish the proper support for the body without the intervention of the corset. It lies greatly with parents to cultivate good forms in their children. These should be regularly accustomed to gymnastics and their muscles strengthened as their bodies develop. Girls trained in this way from childhood would never need corsets, either to correct their shapes or to support their bodies, and we might look forward to a race of women whom it would be worth an artist's while to step across a room and look at.

As for woman's dress there seems to Mr. Guy to be no lack of good designs at present, but a great want of judgment in adapting them. The most beautiful dress is ugly on a woman to whom it is not adapted. An example of this occurred in the caricatures of the David costume by Rowlandson. This costume was the revival of the Greek with the wide belt, which, when Rowlandson girt it around a colossal English woman or a corpulent Irish girl, reached the height of absurdity, but when it appears in the portrait of the Empress Josephine it is one of the most beautiful of costumes, and is to-day one of those which in spite of fashion must always charm.

The same thing holds especially with regard to hats. There are certain curves which suit certain faces, but such a hat transferred to another style of face becomes incongruous. There is no more beautiful headdress

than the bird which Egyptian women use because of the harmony of its lines with those of the face, but on a broad-featured woman it would be only hideous.

The hats worn by women now are remarkably picturesque. Their great advantage is in allowing the lines of the cheek and neck to show. There is nothing more beautiful in the human body than these tender curves. But when a woman begins to have a double chin she can make herself look a dozen years younger by tying her hat strings under it.

MARY GAY HUMPHREYS.

PLUSH and moire antique have taken the lead in winter fabrics, satin still holding place, however, and camel's-hair cloth and imperial serge coming modestly in their wake.

PAINTED DRESSES AND LACE.

PAINTING on silk, satin, and other stuffs is taking very largely the place of embroidery for many purposes. When it is considered how much more rapidly it can be executed, its increasing use is easily understood. Probably the greatest objection to such painting is that it is not adapted to constant, or even to frequent wear. But this is only partly true. Water colors are certainly not especially durable when exposed to moisture or friction, but neither of these agencies affects oil colors, as they are now employed. Scent sachets, lamp screens, and toilet sets are now almost altogether painted, and generally in water colors. Table covers of plush, and fire screens, are commonly and most effectively painted in oils. In fact fire screens, in dark wine and green plush, painted with peonies and dogwood, are among the handsomest articles at the Decorative Art Society's rooms. There may be mentioned also mantel lambr-

with scarlet geraniums by Mrs. L. D. Shears. This was a stage dress with boots and hat "en suite," and was painted in water colors. The dress, boots and fan, with decoration of roses and forget-me-nots, described in *THE ART AMATEUR* last spring, were also done by this lady in water colors. There must be mentioned, too, of her work, an écreu satin painted in apple blossoms for a commercial house, and one of the æsthetic dresses worn in "Patience," a Grecian costume painted in calla lilies.

The brilliancy and transparency of water colors certainly make a more finished and attractive piece of work. For stage effect, however, the strength of the oil color is in its favor, and its use is advised. Nevertheless most of the work done for houses that undertake such things is done in water colors, as on close scrutiny they are most salable. Painted parasols have been quite a feature in the market, and these were ordered in water colors, which the first untimely shower will destroy, although oils would defy the elements.

The way in which Mrs. Shears uses her oils is a great advantage in her work, principally because by her method so much less time is consumed. The studies are made from nature and sketched on the material. Instead of using any medium, and being obliged to use any underwashes or treatment, the paints are first squeezed out of the tubes upon coarse brown paper, which absorbs all the oil possible; then they are removed to dishes and used with turpentine in the ordinary way. As there is a great difference in the amounts of oil in various tube paints, those which contain the least should be selected in the first place. This previous preparation naturally reduces the labor of painting very largely, and it consumes much less time. These two advantages have their effect upon the expense of such work, and help to account for the increased use of painted dresses where they can be employed.

One of the most beautiful uses of water colors is in painted lace. Such a dress was recently prepared for Mlle. Jarbeau, and worn in "Billee Taylor." In this dress the foundation was of silk, scarcely seen under the lace which covered the dress in gathered ruffles. The effect in painted lace is of lightness and delicate color, and it can be reached in no other way. The lace is chosen of some attractive pattern, and that is painted. In this way the color becomes so incorporated with the fabric that it is as durable as the lace. The fact that the drawing is done in the woven designs does not obviate the necessity and opportunity for a considerable skill in the painting. In several noticeable samples of painted lace work, in which the designs were daisies and asters, the petals were shaded as in nature, and the centres carefully worked up. This renders the lace worthy of scrutiny, and there seems to be no reason why dresses of lace painted in this way should not be

among the luxuries of ball toilettes, and appear equally well among the gay costumes of the summer watering-places. For evening wear black lace is used, with the pattern in gold, and the effect is remarkably rich, though comparatively quiet.

Miss Foster, an artist whose physical afflictions, remarkable courage, and decorative ability have won her many friends, is also known as a painter of theatrical costumes. She has recently painted two dresses for Miss Fanny Davenport to be worn in "Camille." One of these is of light blue satin garlanded with white camellias; the other is cream satin elaborately painted with red camellias and foliage, imitating embroidery. These dresses are both painted in oils. Miss Foster, who sketches rapidly, makes her design on the satin and applies her paints mixed with a medium for which



COSTUME DESIGNED AND DRAWN BY WALTER SATTERLEE.

quins, with such designs as apple branches with birds' nests and birds, or a flight of swallows, such as we see in Japanese decoration. This work only requires a bold, well-laden brush in the hand of an artist accustomed to the use of oils, and it can be done without any of the usual media.

The most recent use of painting on silk and satin is on dresses intended for a certain focal distance, and to be seen by gaslight; with this purpose several notable dresses have been made for actresses. The effect of course is to be that of embroidery, and the advantage lies in the fact that painting can be so much more rapidly executed than the most indifferent embroidery, while the effect is equally good, and the work—at least that done in oils—is even more durable. For Miss Annie Louise Cary a steel-colored satin was painted

she has a secret receipt. The stage dresses are painted very strongly, and lose much by daylight; but some of this lady's other work, done with this medium in oils, has much of the delicacy and transparency of water-colors.

M. G. H.

NOTES ON DRESS.

THE impetus supposed to have been given to dresses of English manufacture by the Countess of Bective's appearance, upon two occasions of state, dressed in alpaca, might be more perceptible in America, save for the rather expensive accompaniments of her "cheap" attire! For those of my readers who may be interested in economy in dress, I may state that the celebrated white alpaca evening dress worn at the banquet of the Lord Mayor at Bradford had for a foundation a "skirt made of magnificent white cut velvet, trimmed with plissés of white satin, and innumerable rows of white point d'Alençon." This, with tablier and tunic of white "alpaca" trimmed with d'Alençon, waistband and sash of white satin, was made complete by long, tan-colored kid gloves, and by magnificent jewels on throat, head, arms, and breast. On the day following Lady Bective appeared in another costume of alpaca, this time richly trimmed with sky-blue moiré antique and gold fringe!

THE undisputed fact that "bustles are coming in," when combined with the knowledge that tie-backs are holding their own, is a prophecy of woe to most people. The modern style of costume, putting all extravagances of trimming aside, has, it is fair to concede, so much in it that is good and comfortable, as well as so much that is picturesque, that we are loth to see ever so faint an adumbration of the return of crinoline. With such a revival will disappear all the slow Spanish grace of walk and carriage we are sometimes able to admire under the present régime.

EVEN the torturing elastics and strings of the omnipotent tie-back may be so loosened by the wearers, after they emerge from the dressmaker's surveillance, as to admit of ease of motion without destroying adherence to the line of fashion. But with a bustle, or a "crinolette," or an "Alexandra skirt-supporter" (by whatever name we call them they are still as bad), perpetual consciousness and watchfulness set in, and, as a natural sequence, repose of manner as well as grace and beauty take their leave of the doomed wearer.

NOTHING can ever take the place of the stately sweeping folds that a skirt properly cut and hung ought to fall into. They should be as much a part of the ideal woman as wings are a part of the ideal angel. Even the short walking-dresses, than which no invention more blessed to their sex was ever ushered in, are a sacrifice of the becoming to almost all women who, having passed their early youth, have left behind their willowy outlines forever. But I fear that, in spite of all protests, not many months will have passed before the feminine portion of the community will abandon scruples, assume crinoline, and glide cheerfully down the stream of public opinion.

PASSING from cut to color, let us glance for a moment at the extraordinary effects of latter-day combinations. "No color harmony," says Ruskin, "is of a high order unless it involve indescribable tints." I should like to request the presence of the great master at a fashionable opening of winter bonnets and mantles, for example. Some of the large plush dolmans of seal brown or black are lined with long-piled plush, striped with sulphur and red, with pistache shading to bronze, or with rose shading to cardinal, lapis lazuli blue to sky blue, sea-weed green to apple green. Upon the bonnets, where few flowers are seen, plumes, breasts and birds of brilliant dye are nestling.

FROM this rainbow of colors one turns away dazed. The ever-popular dark green which is still sent out from Paris, in some of the most elegant confections,

is a welcome relief, as are the browns, carmelite grays, and dull Eastern blues. One shudders to think

and Eighth Avenue come in due time to inherit and display them.



FASHIONABLE COSTUME.

AS MODIFIED BY A. L. BRICHER.

of the low estate to which such audacious combinations of color as those just described—originating in the atelier of Worth, transferred to sumptuous Fifth



FASHIONABLE COSTUME.

AS MODIFIED BY A. L. BRICHER.

Avenue, copied in cheaper stuffs in the Broadway stores for the million—may finally arrive when Sixth Avenue

It requires genius to make a bold yet artistic use of color. I recall one of Worth's gowns of a few years back, wherein the fair wearer appeared upon one side to be clad in creamy white, upon the other in blush-rose pink; the whole so artistically toned with old Mechlin lace as to be not in the least conspicuous for a dinner toilette. A noble portrait, painted by Madrazo, in Paris, last winter, and now hanging in a stately home of New York, presents a lady in evening attire of gauzy white, with touches of rose and of lemon color gleaming here and there amid the folds of her trailing draperies. A "poème en chiffons" a Frenchman would call such a dress; but in this case what Madrazo has immortalized it required a Worth to compose.

I AM tempted to quote, in conclusion, an impression of English travel, occurring somewhere in Taine's "Notes on England." "The colors are outrageously crude, and the forms ungraceful. All the scaffolding badly joined, badly arranged, variegated and labored, cries and protests with all its gaudy and overdone colors. In the sunshine especially, at Hampton Court, the day before yesterday, the absurdity was at its height; there were many violet dresses, one being of a wild violet clasped around the waist with a golden band, which would have made a painter cry out. I said to a lady, 'The toilette is more showy among you than in France.' 'But my dresses come from Paris.' I carefully refrained from replying 'But you selected them.'"

CONSTANCE CARY HARRISON.

Correspondence.

SPECIAL NOTICE.

THE great increase in the number of requests we receive for personal information by mail, compels us to decline in future to answer any questions except through the medium of THE ART AMATEUR. To this rule we can make no exception.

GLAZING, FIRING, AND PORTABLE KILNS.

Editor of The Art Amateur:

SIR: Please tell me if an amateur can apply glazing to pottery? If so, where can the glazing be procured, and how is it applied? Can the Auburn kilns do underglazing? Can they be heated sufficiently? J. M., Marblehead, Mass.

Editor of The Art Amateur:

SIR: Please inform me if the glaze on pottery can be put on by amateurs, and if the portable kilns are only for overglaze or can be used also for underglaze? IGNORANCE.

ANSWER.—An amateur can apply the glazing; but we know of no one in the trade who would sell the material. Edward Lycett, 4 Great Jones Street, New York, does glazing for amateurs, and in Boston we believe it is done by Theodore Walter, 16 Knapp Street, and in Chicago by Grunewald & Schmidt, 331 Wabash Avenue. Glazing is applied sometimes with the brush and sometimes by dipping the decorated piece into a large basinful of the liquid.

Concerning the above inquiries about the portable kilns, we have received the following communication from the manufacturers, Stearns Fitch & Co., Albany, N. Y.: "Our kiln can be run to a white heat and kept there by renewing the coal. All that is required in underglaze is to fill it enough, so when the glaze is fired the colors will not run. We consider our kilns adapted to both overglaze and underglaze."

HOW TO MAKE TRACING PAPER.

Editor of The Art Amateur:

SIR: How can I make strong tracing paper? I cannot buy it in this place. S. D., Utica, N. Y.

ANSWER.—The thickest ordinary paper may be made quite transparent by dampening it with pure, perfectly distilled benzine, and the design may be traced on it with either pencil or ink. When the benzine evaporates, it leaves the paper white and opaque as before. If the evaporation takes place before the design is finished dampen it anew.

A WASHINGTON ALLSTON PICTURE.

Editor of The Art Amateur:

SIR: Mr. M. F. Sweetser, in his Biography of Washington Allston (page 116), says of "Spalatro's Vision of the Bloody Hand," "The picture was burnt in 1873, in a mansion on the Hudson. When visiting the galleries of the International Exhibition in 1876, I saw in the American department a picture bearing this name, and painted by Allston. (Vide Official Catalogue of Department of Art, Sixth ed., p. 19, No. 86.) Quoting from memory: In 1878, The N. Y. Herald published the list of paintings sold at the sale of J. T. Johnston, where "Spalatro's Vision" realized \$5,500. Will you please

give me such information as will render this whole story consistent?

INDIANAPOLIS, IND. W. WEBSTER-BUTTERFIELD.

[Some of our readers may be able to give our correspondent the information he requires.—ED. A. A.]

REMEDIES FOR WARPED PANELS.

Editor of *The Art Amateur*:

SIR: I have just finished carving an oak panel for a cabinet; but it has warped so badly that I can do nothing with it. Is there any remedy?

H. P. D., Albany, N. Y.

ANSWER.—Place the concave side of the warped wood over a damp towel or cloth, and put some weight, not enough to break the wood, on it. Or subject the convex side to some warmth—place it, say, three feet from an ordinary fire. Watch very carefully that the wood does not draw too far and warp in the opposite direction.

THE DECORATION OF A SITTING-ROOM.

Editor of *The Art Amateur*:

SIR: I wish to have the walls of a room about 12 x 15 kalsomined. The furniture and wood-work are of oak and ash; the light comes from a glass door, opening toward the west, on a balcony. Please suggest harmonizing colors for the walls (dado-screen and frieze), ceiling, carpet, and curtains; not too sombre, as it is used for a sewing and sitting-room.

KATYDID.

ANSWER.—Ceiling pale greenish blue; frieze dark old gold, with black picture strip at the bottom; wall golden olive; no dado, but subbase painted dead black; carpet with dark, rich tones of color, and a Persian pattern, with very small and mixed figure; curtains dull red material, with a band top and bottom of "old gold."

ILLUMINATED TEXTS FOR CHURCHES.

Editor of *The Art Amateur*:

SIR: Will you oblige a subscriber by saying what materials are needed for illuminating large texts for churches?

T. S. A., New Orleans.

ANSWER.—Oil-colors should be used, as they withstand damp better than water-colors. Tin or zinc is a good material to work on. The colors needed are blue, vermilion, emerald green, crimson lake, black, French ultramarine, and ivory white (the ivory white with a creamy tone dries best). A bottle of drying oil and one of spirits of turpentine—the one to thicken and the other to dilute—are indispensable. Brushes of red sable, of various sizes, a wooden palette, a mahi-stick, a palette-knife, a foot-rule, and white and black chalk, with all the implements and materials for laying on leaf gold, complete the requisites.

THE FADING OF WATER-COLORS.

Editor of *The Art Amateur*:

SIR: Will some one tell me through your columns or by letter, why the greens of water colors fade so quickly? I use Windsor and Newton's moist colors, and also the Düsseldorf tube colors, and yet after a few weeks' exposure to subdued light, even the greens fade miserably dull and brown. Having had little instruction except from manuals, my work is often disappointing. What yellows and greens are permanent? Ought cadmium yellow to be used for mixing with emerald green; or, should the greens for permanency be mixed from the pure primaries? If you can suggest some manual on color-mixing for aquarelle

you will confer another favor upon a bungling amateur, who owes much of her "inspiration" to the influence of your valuable journal.

Mrs. B. G. S., Pontiac, Mich.

ANSWER.—Greens do not fade more than other colors. All water-colors fade more or less after long exposure to the light. When you apply them you find that they are strong at first, but grow weak in drying. When dry they are likely to fade more and more, the light tints especially. The only way to learn how to guard against such a contingency is by personal experience. Professionals have no other means. The matter of primary colors hardly enters into the practical side of the question. The greens are generally due to special mixtures by the manufacturers.

"A NEWARK GREENHORN" ANSWERED.

Editor of *The Art Amateur*:

SIR: Which is to be preferred in buying a picture, an engraving or a photograph in water-colors; either to be a really good one of its kind?

GREENHORN, Newark, N. J.

ANSWER.—An engraving, without doubt.

VARNISH FOR AN OIL-PAINTED FLOOR.

Editor of *The Art Amateur*:

SIR: What is the best way to preserve a tile-painted floor? Would spirit varnish do?

S. B., Trenton, N. J.

ANSWER.—Spirit varnish should never be used on oil-painted work. The oil color being elastic and the varnish brittle, in a little while the surface will be covered with cracks. Use hard-drying oak varnish. It is an oil varnish, and yet dries very hard.

THE DECORATION OF A MANTELPIECE.

Editor of *The Art Amateur*:

Can you suggest any suitable silhouettes for ornamenting an old-fashioned white-painted mantel? Is there any book of appropriate silhouettes, and where can I procure it? I have heard of "Mother Goose" in silhouettes. Would it be best to paint them in neutral or gray oil paint on the white? I will be thankful for any suggestions.

Mrs. J. B. R., Indianapolis, Ind.

ANSWER.—Silhouettes should not be used for the purpose you suggest. They are childish. As a rule, those in books are badly drawn, and the sole merit in such illustrations is in the correctness of the outline. Book illustrations very seldom afford good models for decorative purposes. We advise you to have the mantel painted with a ground to harmonize with the furniture of the room, and decorate it with such a design as was published in *THE ART AMATEUR* last summer for a set of tiles for a fireplace facing. Or you might adopt for the purpose some of the many designs of birds and flowers you will find in the back numbers of this Magazine. Better still, try something original. Use your brains. Take something out of them. A genuine idea, even if imperfectly expressed, is better by far than any number of copies of other people's fancies.

PAINTED HOLIDAY CARDS.

Editor of *The Art Amateur*:

SIR: Would you kindly tell me of some good ways of making Christmas cards of satin—something which would sell readily? I paint a great deal on satin.

C. H. J., Kansas City, Mo.

ANSWER.—Christmas "cards" of painted satin are gummed on to Bristol board and backed with narrow fringe or fringed satin inserted between the two pieces. Others serve as scent sachets, being slightly wadded and afterward mounted in the

same way. These are the prevailing forms. Very salable cards are made simply of thick drawing paper, with a marginal line in color and appropriate motifs introduced with some floral design. Thin cards of polished wood are also used this season, and usually decorated with figures. Other oblong pieces are ornamented with flowers and serve as a species of paper-cutter.

VARNISHES FOR WOOD-CARVERS.

Editor of *The Art Amateur*:

SIR: What is the best varnish for a new wood carving, and how is it applied?

H. P. D., Albany, N. Y.

ANSWER.—The most useful for the purposes of amateur wood-carvers are white hard varnish, brown hard varnish, and pale hard varnish. The first named is used for light woods, the second for dark woods, and the last for medium-tinted woods. The varnishes are applied with camel-hair brushes as smoothly as possible, as if the work were being delicately painted all over, not as though it were being washed. It must also be laid on as thinly as can be, and two or three coats will be required, as the first will sink into the grain of the wood, time being allowed for drying between each coat. It is best to pour out a small quantity (a tablespoonful or so) into a glass or cup, so as not to use it from the bottle, which should be kept closed. The varnish not used can be returned to the bottle, and the brush washed in spirits of wine and kept for this purpose. If the varnish look somewhat rough, as it probably will do, it can be smoothed down with a little polish, or after the second coat of varnish the work may be lightly glass-papered once more.

BRONZING A BLACK FIREPLACE.

Editor of *The Art Amateur*:

SIR: Will it be in good taste to bronze the iron parts of a white, marble fireplace in a room with dark paper on the walls, the wood-work dark red, furniture scarlet silk, the ceiling light blue, room lighted by a large bay-window only?

C. H. B., Chicago.

ANSWER.—The bronze would look well temporarily, but it would soon be discolored from the effects of gases and heat.

SUNDRY QUERIES ANSWERED.

RHODA, N. Y.—If the crewels are of good quality, and soda is not put into the water, there is no danger of the colors running.

S. A. R., Quincy, Ill.—A plaster statue may be bronzed by first coating it with alcoholic shellac varnish, then a coating of turpentine varnish, which when half dry and "tacky," is dusted with bronze powder.

B. P., Trenton, N. J.—Tapestry painting was fully described in *THE ART AMATEUR*, in the issue of November, 1879.

A. T., Boston.—It is probable that where and when the missal came into use as an altar book, the breviary was compiled as a morning, day and evening service-book, for use in the choir, as well as for the private recitation of the several offices. The gradual was to the missal what the antiphony was to the breviary. The main books of private devotion were the *Horae* B. M. V. Probably the common *horae* or hour-books, which were simply breviaries without lessons, were never popular, or even of much use among the laity. When the great Colbert would have a book to himself, he compiled a brief breviary, i. e., a breviary abbreviated. Men of more unction and less sense used "Hours of the Blessed Virgin," which were often, especially in the

A SPLENDID NEW WORK.

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SADIE B., Easton, Pa.—For fans, a very fine, closely woven satin is necessary, as it will not fold evenly unless the satin is thin; and yet it must be rich enough to sustain the fine embroidery, without pulling, or looking poor. A special kind of satin is made for the manufacture of fans, and none other is available.

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A FRIEND AND SUBSCRIBER, Glasgow, Mo.—You could probably get the information you require, by addressing Professor Ives, of the St. Louis School of Fine Arts, Washington University, St. Louis. We regret that your communication, with some others, was mislaid, and has only just come to light; otherwise we should have replied to it before.

LEONORA, Grand Rapids, Mich.—(1) The scarf for your mahogany table might be of "robin's egg blue" to match the blue of the screen. We have asked Mr. Charles E. Bentley, the designer, to communicate with you on the subject. (2) Yes, the Ladies' Art Association would be a good place to study drawing, if one were not sufficiently advanced to enter the classes of the Art Students' League.

KERAMOS, Philadelphia.—A full assortment of white and tinted china plaques and tiles for decorating can be obtained in your own city, from Sharpless & Watts, 1325 Market street.

E. A. R., Halifax, N. S.—(1) You can get the cardboard panels and thin wood for painting on in Boston, from Wadsworth Brothers & Howland; in New York from F. W. Devoe & Co., Geo. Finkenauer's Sons, & Co., P. J. Ulrich, N. E. Montross, or Goldberg & Sussman, the address of all of whom you will find in our advertising columns. (2) Plain tiles for decorating may be had from any of the firms named, or from D. B. Bedell & Co., T. Aspinwall & Son and Edward Boote, in New York; Sharpless & Watts, in Philadelphia, and Theodore Walter in Boston. These are especially dealers in artistic ceramic wares. We cannot give you prices. Any of the firms named will send you a list on application.

A LECTURE ON JAPANESE ART.

PROFESSOR WEST, of Brooklyn, delivered a very interesting lecture on Japanese art at the Brooklyn Heights Seminary, last month, before the Ladies' Art Association of New York. This gentleman has a remarkably good collection of Japanese objects, many of which are of high artistic value, and thus was enabled to illustrate his remarks very thoroughly. In the portion of the lecture showing the characteristics of certain "old masters of Japan," Professor West introduced, among other curious paintings, one depicting "The Incarnation of the Angel destined to become Buddha." All creation have come to mourn the death of the saint, the corpse is stretched upon a couch in the central foreground, surrounded by the friends of the one who has gone; priests, nobles of both sexes, artisans, peasants, beasts, reptiles, birds and fishes. The spirit of the saint has gone to heaven, Nah-va-na, and enters the sun. A celestial company is seen descending through the clouds, which are curiously rendered. The picture is wonderful for the management of color, and the group-

ing of such a multitude of figures, but, above all, for the expression of grief depicted in every face in the picture, down to the smallest bird and reptile. A series of magic-lantern illustrations of famous temples, master-pieces of carving and sculpture, celebrated personages and localities, completed this instructive entertainment.

LITERARY NOTES.

THE BOY TRAVELLERS IN THE FAR EAST.—Part Third. Adventures of Two Youths in a Journey to Ceylon and India. By Thomas W. Knox. New York: Harper & Bros.

Those of our youthful friends who availed themselves of our recommendation last Christmas, to read Colonel Knox's "The Boy Travellers in the Far East," will scarcely need a recommendation to get the third volume of this interesting series, which is just published. The first volume, they will remember, took Frank and Fred to Japan and China; the second to Siam and Java, giving, by the way, descriptions of Cochinchina, Cambodia, Sumatra, and the Malay Archipelago. In the book before us, we journey with them and their sapient cicerone, Dr. Bronson, to Ceylon and India, and learn much about those famous countries, with a good deal thrown in concerning Borneo, the Philippine Islands and Burmah. As in the previous volumes, illustrations are so lavishly introduced that they appear on about every alternate page. We think no holiday book of the season will be found more acceptable to a youth than this latest production of Colonel Knox's prolific pen.

PRACTICAL LESSONS IN ARCHITECTURAL DRAWING. By William B. Tuthill, A.M. New York: William T. Comstock.

Students of architecture with some knowledge of geometrical drawing, will find this a valuable aid in making the working drawings and writing the specifications for building. It is illustrated by thirty-three full-page plates, and as many small woodcuts, showing methods of construction and representation.

A SUPPLEMENT to the Illustrated Catalogue of the Paris Salon of 1881, has just been received from Mr. J. W. Bouton. It contains nearly two hundred autographic reproductions of sketches by the artists of their paintings and sculpture, and costs fifty cents—which is certainly marvellously cheap.

DECORATIVE Artists and Architects are likely to find a treasure in "Decorative Mural Painting," the sumptuous work with thirty-six plates in gold and color on Renaissance ornament, by W. A. and G. Audsley, announced by J. W. Bouton. As Racinet, the well-known author of "Polychrome Ornament" and "Historic Costume," has directed the production of the colored plates, and Mr. W. A. Audsley, who with Mr. Bowes brought out the splendid book on "Japanese Ceramics," furnishes most of the text, we may be sure that the result will be an artistic work of more than ordinary merit.

SUPPLEMENT AND FIRST PAGE DESIGNS.

PLATE CXLIII. is the fourth of a series of six designs for small dessert plates, drawn by Camille Pilon. It is also adapted, by the extension of the "Chrysanthemums," for an oblong plaque or for painting on a screen. Mr. Pilon's discretion for painting this design on china are as follows: Make the flowers yellow and white, very light yellow—silver yellow shaded with ochre and brown 108. White—white of the china with gray and yellowish shading. The flowers above the plate on a dark

ground will show how a light coloring is obtained. Leaves, deep chrome green and mixing yellow, shaded with brown and greenish brown.

PLATE CXLIV. is a design for a plaque drawn by C. M. Jenckes—"Birds and Flowers." The birds may be brightly colored, blue and brown and yellowish, and the flowers may be of a reddish hue.

PLATE CXLV. gives two designs for tiles, drawn by Geo. J. Haite. Birds brown (on the upper part) and gray. Leaves, first firing, yellow for mixing and deep chrome green; second firing, brown 108 and grass green. Roses, shaded with gray or blue.

PLATE CXLVI. is a group of designs for church decoration, including a variety of letters, and conventionalized delineations of the lily, the rose of Sharon, the passion flower and the vine.

PLATE CXLVII. is a collection of monograms and names for either embroidery or painting.

PLATE CXLVIII. is a needlework design—"Golden Rod"—to be used alternately with the longer golden-rod design, given last month, for embroidering a lambrequin shaped thus:



It may also be used to great advantage for the end of a table scarf of robin's-egg blue.

PLATE CXLIX. is a church embroidery design from an old English chasuble.

PLATE CL. comprises four groups of figures in historical, national, and fancy costumes, which may furnish numerous suggestions for "etching" on linen or for outline embroidery, besides being of practical value to those interested in getting up children's fancy dress balls. The characters represented in the four groups are: Herald, Norman peasant girl, Joan of Arc, Henry VI., Henry VIII., Duke of Marlborough, "Marguerite," Norman knight and Francis I.; Irishman, English lancer, Picardy woman, Normandy woman, Hungarian cavalier, Tyrolean and Swiss mountaineers, Spaniard and girl of India; Reichshofen cuirassier, fifteenth century lady, May Queen, Charles II. cavalier, Mary Queen of Scots, French "incroyable," fifteenth century French cavalier, English crossbowman, English drummer, and George IV. lady and gentleman; Egyptian, jester, stage musician, Pierrot and Harlequina, "Lohengrin," stage villain, Flora, troubadour, fairy and "Aida."

PLATE CLI. is a design for a fan, to be painted in monochrome.

PLATE CLII. gives three Renaissance decorative designs, taken from pilasters in Italian churches.

THE first page design for a portrait plaque by Camille Pilon, may be painted as follows: Felt hat, brown 108 and brown 3 and bitume; hat string, brownish; feather, gray or red (gray No. 1, shaded with neutral gray, or red-brown shaded with sepia); cloth and lace on the hair, white shaded with bluish gray; hair, dark; jewelry, yellow ochre and brown; waist, reddish, capucine red (light) and brown; sleeves, yellowish, shaded with brown and black.

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PLATE CLIII—DESIGN FOR CHINA-PAINTING.

DRAWN BY GEORGES WAGNER.

(For instructions for treatment, see page 68.)



PLATE CLIV.—DESIGN FOR A PLAQUE OR PANEL. "Bird and Willow."

(For instructions for treatment, see page 68.)



PLATE CLVII.—DESIGNS FOR ORNAMENTAL METAL-WORK.

(See page 68.)



PLATE CLVIII.—EMBROIDERY DESIGN FOR THE END OF

CONTRIBUTED TO THE ART ALBUM BY CHAS.

(For instructions for mounting, see page 100)



FOR THE END OF A SCARF TABLE-COVER.

DESIGNED BY CHAS. E. BENTLEY.

(for treatment, see page 68.)

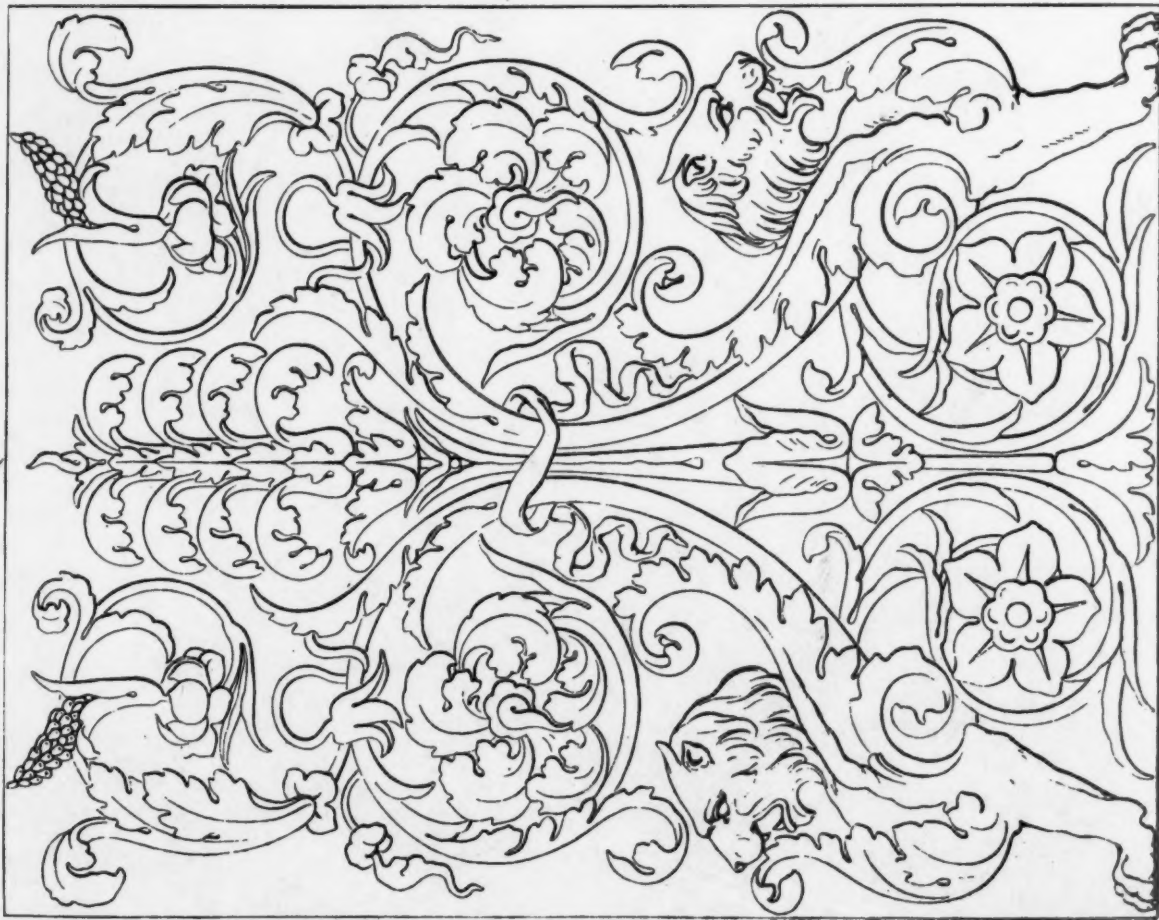
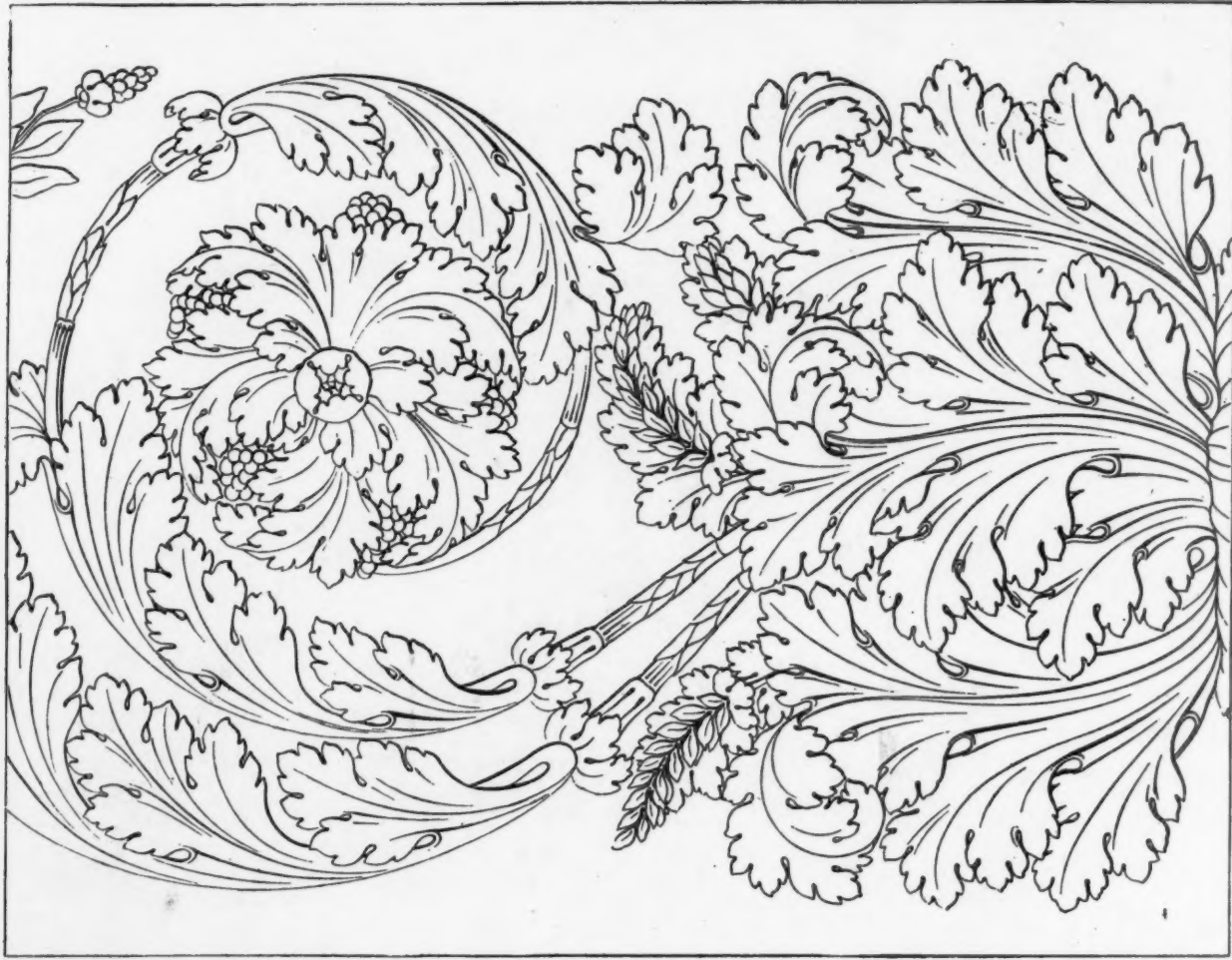


PLATE CLIX.—RENAISSANCE DECORATIVE DESIGNS.

FROM PANELS IN ITALIAN CHURCHES.



PLATE CLV.—DESIGN FOR A PLAQUE OR PANEL. "Mouse and Wheat."

(For instructions for treatment, see page 68.)



PLATE CLVI.—DESIGN FOR CHINA-PAINTING.

DRAWN BY GEORGES WAGNER.

(For instructions for treatment, see page 68.)